

AUTHOR & JOURNALIST

WALLACE STEGNER:

What Besides Talent?

Every writer's problems as seen by the author of
Second Growth and Beyond the Hundredth Meridian

THE "BEST" WAY TO WRITE

WILFRED McCORMICK

FILLING THE FILLER DEMAND

IRV. LEIBERMAN

**From Editors' Desks to You . . . Contests
and Awards . . . Books for Writers**

Market List

Filler Markets

Here is **ONE PUBLISHER** who **Guarantees National Advertising** **for Every Book!**

Before you submit your manuscript to a publisher, find out if he **guarantees** and **specifies** National Advertising for your book . . . as **Pageant Press** does!

Our advertisements in book review sections such as **The New York Times**, **New York Herald Tribune** and **Saturday Review** go into millions of homes and result in bringing your book to the attention of a wide public. In addition, for books of particular interest to certain groups, we advertise in specialized publications such as **Presbyterian Life**, **Navy Times**, **Christian Herald**, **Sports Digest**, **Bridge Bulletin**, **Profitable Hobbies** and many others.



Send Us Your Manuscript. Our Editors will read it carefully and report within one week regarding possibilities and cost. No obligation.

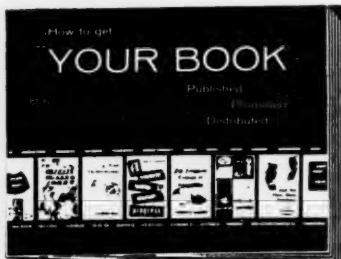
Other Pageant Press advantages:

Lower Subsidies . . . Our subsidies average from 25 to 30% **lower** than firms which do not offer advertising.

Higher Royalty . . . Over 300% higher than royalty publishers . . .

Early Publication . . . Our books are usually published in one-third the time other firms require.

Longer Sales Life . . . We keep your book alive for **at least two years**, unlike other publishers who arbitrarily reserve the right to suspend a book on 60 to 90 days' notice!



It pays off in ROYALTIES

If you have a good selling book our 40% royalty will mean a great deal to you. Nine of our new authors have already earned \$18,750:

\$4500 to John Lavin for **A HALO FOR GOMEZ**. (Book out only nine months!)

\$1300 to Margaret Lynch Capone for **SO YOU'VE JOINED A CLUB**.

\$2100 to Sidney Silodor for **SILODOR SAYS**.

\$750 to Lans Leneve for sale of reprint rights to **HELLO, SPORTSMEN**.

\$1900 to Bob McKnight for **STRAIGHT, PLACE AND SHOWDOWN**.

\$2600 to Jay Little for **MAYBE - TOMORROW**.

\$2200 to Dr. Rolf Alexander for **CREATIVE REALISM** . . . also, British rights sold.

1000 books sold before publication of **WISE OR OTHERWISE** by Dr. Maurice Sachnoff (\$1000 royalty).

2000 books sold before publication of **FEAR NOT MY SON** by Jack Piner (\$2400 royalty)

★★ **FLASH** ★★

\$1600 CONTEST FOR BEST BOOKS OF 1956*

Ten cash prizes. We are looking for new talent and possible best sellers. Write for simple rules. No entry fee. Send manuscript to:

Seth Richards, **Publisher**

*P.S. See page 19 for winners of Best Book Contest for 1955.

FREE BIG BOOK fully explains Pageant Press' successful plan that has helped over 500 authors to win recognition. Tells why books are rejected . . . which books to publish . . . how to type manuscript . . . how to proofread . . . how to protect your royalties and subsidiary rights . . . and 1001 other suggestions to beginners and professionals. Absolutely **FREE**. **Write Today.**

PAGEANT PRESS INC.

130 West 42nd Street Dept. AJ3 New York 36, N. Y.

AUTHOR & JOURNALIST

VOLUME 41

NUMBER 3

NELSON ANTRIM CRAWFORD, Editor

Contents for March, 1956

- 4 What Readers Say
- 6 From Editors' Desks to You
- 9 Contests and Awards
- 11 What Besides Talent?
Wallace Stegner
- 14 Is There a Best Way to Write?
Wilfred McCormick
- 16 Rejection Guaranteed
Richard L. Sargent
- 18 Where to Find Filler Material
Ivy Lieberman
- 21 Where to Sell Fillers (Market List)
- 28 Behind Literary Discoveries
William C. Engel
- 30 Books for Writers
- 30 Discontinued Markets

AUTHOR & JOURNALIST, founded in 1916, is published monthly at 1313 National Bank of Topeka Building, Topeka, Kansas. Nelson Antrim Crawford, Editor and Publisher. Subscription price in U. S. A., \$3 for 2 years, \$2 for 1 year. Outside U. S. A. \$4 for 2 years, \$2.50 for 1 year. Single copies 25 cents each.

Manuscripts and other material submitted should be accompanied by stamped, self-addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage.

Printed in U. S. A. Entered as second class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879.

Copyright 1956 by Nelson Antrim Crawford.

MARCH, 1956



Another Famous Author Endorses Palmer Training

Monica Dickens, authoress of 11 best selling novels including "One Pair of Hands," "One Pair of Feet" and "The Winds of Heaven," successful columnist, great-granddaughter of Charles Dickens, states: "I have had a personal interest in Palmer Institute for over a year because a member of my family has been one of its students. The thoroughness of its teaching techniques and frankness in criticizing student efforts have greatly impressed me. I feel certain that any person with a sincere desire to write will benefit greatly from its course."

NEW Opportunities NOW For Fiction-Trained Writers

Free Sample Lesson Shows How You Learn at Home to Make Good Money Writing for Magazines, TV-Radio and Special Journals

Short Stories, Novels, Mysteries, Articles, Plays . . . Wanted for Magazines, Trade Journals, Newspapers, Books, Radio and Motion Pictures.

Write It Right—And It'll Sell

Never were editors more eager to buy. They would rather buy than reject. Why? Because their salaries depend upon finding good material.

If your material is not selling or paying enough, it may not be because you lack talent, but that you lack technique or the ability to put human interest into your work.

How to acquire technique—how to create human interest—these are the unique features of Palmer Training. For 38 years, Palmer home study training has helped hundreds of new as well as established writers find the most direct road to recognition and profit through fiction training.

Palmer Has Helped Many

"I'm glad to be able to say that I've sold twenty-two articles, two of which were lesson assignments. These sales were due to my Palmer training, so I take this opportunity of expressing my sincere appreciation of the course."—Amy May Davidson, Chappleau, Ontario.

Sells To POST, CBS, and NBC

"After completing your first few lessons I began to know what a short story was. Your simple, direct approach to the problems has been of enormous value. My story, 'The Outer Limit,' first sold to the Post and was later adapted for CBS-Radio and NBC-TV."—J. Graham Door, Gearhart, Ore.

First Step Is Yours

Learn without cost or obligation how Palmer home study training may help you as a writer. Send today for free typical lesson package and 40-page book, "The Art of Writing Salable Stories." No obligation. No salesman will call.

Palmer Institute of Authorship

Approved: National Home Study Council

Since 1917



1680 N. Sycamore, Desk G-36
Hollywood 28, California

Approved
for
Veterans

Mail This Reminder Coupon or Send Postcard

FREE

Palmer Institute of Authorship
1680 N. Sycamore, Desk G-36
Hollywood 28, Calif.

Please send me free typical lesson package and 40-page book, "The Art of Writing Salable Stories," explaining how I may increase my income from writing. This request is confidential. No salesman will call.

Mr. _____
Mrs. _____
Miss _____
Address _____

City _____

Zone _____

State _____

Please print clearly. Veterans: check here ☐

What Readers Say

If They Knew What They Wanted

Your market lists serve a purpose with group classifications and correct addresses, but the specifications might as well be omitted. The most obvious thing about any editor's needs is that if he knew what he wanted he could write it himself.

ROBERT WILLIAM CORRIGAN

Smithport, Pa.

What is Affirmative Americanism?

Undoubtedly August Derleth knows whereof he speaks in the January (1956) issue of *Author & Journalist*. But I am greatly concerned with the critics he quotes in discussing *Marjorie Morningstar*.

"Reviewer after reviewer praised Herman Wouk's new novel, *Marjorie Morningstar*, forgiving all its flaws, because it was a novel of affirmative Americanism" and later he goes on, "Perhaps in *Marjorie Morningstar*, who remains in Wouk's book a woman who fights for her ideals, and is definitely not of a piece with so many tramps who have made their appearance in American novels from the time of Hemingway's *The Sun Also Rises* 30 years ago, we are witnessing the birth of a new ideal American heroine a new type in the mould of which a half decade of coming leading ladies will be cast."

If this is true Heaven help us all!

I have known a great many people of all kinds. Among them were those resembling *Marjorie* and others described in the book. But I am not considering them as "fighting for ideals" or as representing United States in general. I wonder what the paragraph means by "affirmative Americanism"?

Wouk has some excellent writing in this book of his, but it seemed a great pity to waste so many, many words on such "unlovely people." If to be successful as a writer one must present such material, then I am glad that my rejections are more numerous than my acceptances.

GAI JA BARISH VOTAW

Media, Pa.

Those Dilatory Editors

The only time I contribute to letters-from-readers is when I want to do some good for someone (not excluding myself).

I'm bitter. If any other business conducted its affairs the way publishers do, it would be unable to continue operation. They know a real writer can't "kick" the writing habit any more than a dope addict can stop his craving.

The last two checks I received were accompanied by letters that said, "We're glad you reminded us that we still have your article . . ." (two months after submission!), and ". . . even though we have used this subject, your article is so well-written we held it for future acceptance . . ." (three months after submission!).

Another editor gave me the go-ahead on a query. After considerable research, I submitted the gem, and seven weeks later received word that the

article was interesting and well-written but the "theme was not impressive enough to rate a check." The piece could be read in ten minutes.

One publisher replied to my query five weeks after receiving it (after I notified him I was sending it elsewhere), saying their publication could not use the idea. This information could have been scribbled on the bottom of my letter and returned immediately. Even a mere "no" would have been better than a one-month wait.

Another mag. bought an article and asked for more. I complied. Six weeks later . . . no rejection . . . no acceptance . . . it was as if I had dropped the MSS. over the cliff instead of into the mailbox.

When will the day come when writers can submit several queries to several editors at a time, in a businesslike manner, on a first-come-first-served, bid basis?

D. L. WHITE

Hawthorne, Calif.

For New England Writers

The Rhode Island Writers' Guild, now five years old, is looking for writers in Rhode Island or any other of the New England states.

The guild is a non-profit organization chartered by the state of Rhode Island, and membership is open to anyone of good character and the keen desire to write. As its secretary, I'll answer any questions.

(MRS.) MURIEL E. EDDY

130 Chester Ave.
Providence 7, R. I.

Making a Character Live

While articles such as the one by David Cornel DeJong, "All There Is to Fiction: Character," are interesting, I doubt if they are really as helpful to a writer as some suppose.

In a similar way a radio engineer could describe how a radio receiver is constructed, but the aspiring technician or builder of a radio set would still not know how to build his rig.

In the case of Mr. DeJong, I should much rather watch him take a character and make him live, step by step, as he writes for the readers of your magazine.

G. W. BLOEMENDAL

Oak Park, Ill.

Isn't writing an art rather than a science?—Ed.

Guide to 100 Sales

As I reach my 100th sale I wish to gratefully acknowledge the help *Author & Journalist* has been to me in the placement of my articles. Your market tips and advice from editors have guided me toward many sales to magazines like *Mademoiselle*, *Country Gentleman*, *Dell Publications*, among others.

Every writer should read *A&J*!

ALFRED K. ALLAN

New York, N. Y.

AUTHOR & JOURNALIST

**HERE'S
WHY
EXPOSITION
Led The Field
in '55**

Exposition Press officially published

234

books in 1955

This is a record unequalled

by any other subsidy publisher.

January

UNDERWATER PHOTOGRAPHY & TELEVISION (A Banner Book) featured in a full-page illustrated feature in the January *Florida Living Magazine* of the *Miami Daily News*. Three-page illustrated article by the author, E. R. Cross, appeared in *Collier's*.

February

HURRICANE ROAD was the February selection of the National Travel Book Club. Still selling steadily in its third year since publication.

UNDERWATER PHOTOGRAPHY & TELEVISION well reviewed in the Sunday *New York Times*.

March

THE YOUNG ENGINEER (An Exposition-University Book) reprinted in a British textbook edition.

JUNGLE MAID reprinted in a French edition.

A HISTORY OF LOUISIANA now in third edition.

April

Famous editor joins Exposition Press: Henry Harrison added to staff as Poetry Editor. His own poems appeared in about 200 publications in four countries. He was the first, or among the first, to publish Walter Benton and Pulitzer Prize winners Karl Shapiro and Peter Viereck, and a host of others.

May

Famous Western editor joins Exposition: Henry W. Hough appointed Editor-in-Chief of Exposition. Lochinvar Books, an auxiliary imprint devoted to books of Western Americana. Henry Hough has been for the past seven years poetry editor of the *Denver Post*. He is the editor and publisher of two successful magazines, and for twelve years was associated with *Time*, *Life*, and *Fortune*, principally as Denver bureau manager.

June

DECORATING CAKES FOR FUN & PROFIT (A Banner Book) earned the author \$80 a week profit for the first six months of 1955! Sales still mounting!

Edward Uhlan, President of Exposition Press, was guest speaker at the eleventh annual Arkansas Writer's Conference and donated ten acres of land to establish a permanent writer's colony.

In Chicago, Mr. Uhlan directed operations for his firm at the American Booksellers Convention Trade Exhibit.

free

Read the story of 20 years of successful co-operative publishing in our new 32-page illustrated brochure. **YOU CAN PUBLISH YOUR BOOK.** Contains vital information about publishing, publicity, sales, for every writer. Write for your free copy today!

July

Exposition Press exhibited more than 200 books at the American Library Association Convention in Phil. Edward Uhlan climaxed his tour of the Midwest as guest speaker at the Christian Writers and Editors Conference at Green Lake, Wisc.

U. S. Army purchasing division included WEBFOOTED WARRIORS in its monthly book kit. Sales climbed over the 1,000 mark two weeks prior to publication date!

August

A full-page digest of EPICURE & CHARCOAL (A Banner Book) appeared in the August 1955 *Ladies' Home Journal*.

More than 1,000 copies of ECHOES OF THE RED MAN sold the first three weeks after publication date!

September

Newspapers across the nation running the United Press write-up on EPICURE & CHARCOAL.

AROUND THE WORLD ON A FREIGHTER AT 76 and PRINCESS OF THE OLD DOMINION listed in the Church Library Book List, 1955-56, of the Baptist Sunday School Board.

October

Exposition Press issues new 3-color, 32-page illustrated brochure, *You Can Publish Your Book: The Story of 20 Years of Successful Co-operative Publishing*.

New radio audience for poets: more than 500 radio and TV stations have agreed to broadcast from Exposition books of verse.

November

DECORATING CAKES FOR FUN & PROFIT now in second edition. Also, the author's second book, 27 SPECIAL CREATIONS FOR CAKE DECORATORS, published by Exposition Press at no cost to author. Sales in first month exceeded 1,000 copies.

December

New York Times reviewed THE INDUSTRIAL REVOLUTION IN FRANCE and THE McCORMICK REAPER LEGEND.

New York Herald Tribune reviewed HOW TO HAVE A GREEN THUMB WITHOUT AN ACHING BACK.

EXPOSITION PRESS INC.

Dept. A J 62, 386 FOURTH AVENUE, NEW YORK 16, N. Y.

In Calif.: 9172 SUNSET BOULEVARD, HOLLYWOOD 46

Sell the Scripts You Write!

WE SHOW YOU HOW

This most modern teaching method makes it possible for you to write more easily, joyously, in the full confidence that you are becoming a better writer. THE CREATIVE ABILITY DEVELOPER is the new, totally different way of stimulating and developing writing ability. You are helped to know exactly the kind of professional writing you can do best, and then to write articles, stories, verse, TV plays, etc., according to your aptitude. This is the sure way to write for pay . . . to express yourself with freshness and vitality . . . the qualities editors want.

As never before, you will discover new usable ideas. You will **write** instead of dream about it. And amazingly, you will find more energy for writing, progress will be much easier.

"Overcome Inertia—Make Sales"

"On daily assignment for your course, I used a news clip. Just writing instead of nebulous thinking led to an article bought by New Mexico Magazine. Daily assignments digging into the past brought out a then-new article accepted by New Mexico School Review. Arizona Quarterly has accepted a story and Stories bought a juvenile yarn—all trace back to writing your C. A. D. daily assignments. Thanks!"
—Alice Bullock, Santa Fe, N. M.

FREE

Get **EVERYTHING** you ever wanted from a course. Send today for the free booklet, "Your Way to Successful Authorship," that tells you about this new plan.

Use This Convenient Coupon

The Simplified Training Course

1819 Gilpin St., Denver 6, Colo.

Please send me the free booklet; no cost or obligation.

Name _____

Address _____

City _____ Zone _____ State _____

FOR ONLY \$1.00

We will send you, 100 DO'S AND DON'TS FOR THE BEGINNING WRITER. These important requirements should be on the desk of every young author who is trying to break into the writing field.

IF YOU ACT AT ONCE

we will also enclose valuable suggestions to help YOU DIRECT your efforts in the development of your characters. Remember—characters are the backbone of your story. Send your DOLLAR to:

The Service Bureau

P. O. Box 185, Bangor, Maine

From Editors' Desks to You

Everywoman's Magazine, 16 E. 40th St., New York 16, is in the market for fiction to 3,500 words—but nothing that is not of high quality. It is interested also in features on all phases of family life, child care, and education.

This magazine is sold at chain food stores and has a circulation of nearly two million. It pays good rates—not a set figure per word—on acceptance.

—A&J—

Weekend Magazine, 231 St. James St., W., Montreal, Canada, is out of the market for fiction till further notice. It is continuing to purchase non-fiction of interest to Canadian readers. Queries in advance should be directed to Hugh Shaw, Feature Editor. Articles bring \$150 up.

Published by the *Montreal Standard*, *Weekend* serves as a weekly supplement not only for this newspaper but for some 30 other dailies in all parts of Canada.

—A&J—

National Roofing, Siding & Insulation Contractor, 315 W. Madison St., Chicago 6, is interested in articles on the manufacture, estimating, sale, and application of roofing and siding products of asphalt, coal tar pitch, wood, metal, asbestos, cement, clay-tile, etc. It uses also business histories of contractors and articles on their business problems. Pay is 1¢ a word on publication.

—A&J—

Tiger is a new magazine for men, published by Reynard Publications at 621 S. Michigan Ave., Chicago 5. It is seeking original manuscripts, cartoons, and photographs. The rate for MSS. is 5¢ a word.

—A&J—

The *Paris Review*, with offices in both Paris and New York, offers a market for fiction of exceptional quality. Preferred length is 1,500-7,000 words though the editors will go beyond the latter figure if a story justifies. This quarterly averages four short stories an issue.

While emphasis is on fiction, the magazine uses occasional articles relating to Paris and Europe and the literary scene, also some poetry of major importance.

The rate for stories is \$50 up, usually in advance of publication. Address the editors at the American office, 2 Columbus Circle, New York 19.

—A&J—

Saint Anthony's Monthly, 1130 N. Calvert St., Baltimore 2, Md., uses a limited amount of fiction and non-fiction consonant with Catholic doctrine, but not preachy or pietistic. The special purpose of the magazine is to honor St. Anthony of Padua, but general interest themes are also used. Maximum length, 2,000 words. The magazine publishes verse of 4-20 lines appropriate to its point of view.

Payment is 1¢ a word, occasionally more, for prose, 10¢ a line up for poetry, on acceptance. The editor is the Rev. William J. Phillips, S. S. J., who should be queried in advance on all material except verse.

AUTHOR & JOURNALIST

Mrs. Mary E. Buchanan is the new editor of *Parents' Magazine*, succeeding Mrs. Clara Savage Littledale, who died in January. Mrs. Buchanan is the second editor in the 30-year history of the magazine. Mrs. Littledale started as editor when it was founded in 1926 and its present position is attributable largely to her. Mrs. Buchanan has been with the publication since 1930 and is eminently qualified to carry on its fine tradition of service to parents.

— A&J —

The Washington State Poetry Foundation, Inc., is preparing an anthology of State of Washington poets. Information is sought on poems published in general magazines anywhere. Writers should state how many years they lived in Washington. Address the chairman, Ethelyn M. Hartwich, 2706 Tenth North, Seattle 2, Wash.

— A&J —

The *Dispensing Optician* is interested in more articles on successful operation of optical dispensing businesses and is now paying a higher rate—3¢-4¢ per word plus \$7 per photo used.

Articles should be under 1,000 words. They may deal with the economics of optical dispensing, technical aspects of the business, relationships with prescribing doctors, design of new dispensing establishments, eyeglass fashion counseling services, window displays, advertising by opticians directed to doctors or to consumers.

Address queries to Robert L. Pickering, Editor, 2063 Mountain Blvd., Oakland 11, Calif.

COMING IN APRIL

Do you ever have trouble getting started on a story? If you have, you'll get a lot of help from "Priming the Literary Pump" in the April *Author & Journalist*. Here's an article giving the methods which Lloyd Eric Reeve, noted writer and teacher of writing, has found successful.

Poets will be delighted with "Shaping a Poem," by Norreys Jephson O'Connor the distinguished poet.

Also the April issue will contain the annual list of markets for poetry including light verse—a list recognized as authoritative by poets all over the world.

Plus an article on writers' conferences with a list of those to be held in 1956. And, of course, the other features that make *A&J* a must for writers.

If you do not receive *Author & Journalist* regularly, start your subscription with the April issue. Use the handy order form on Page 31.

Bluebook, for many years an important magazine in the men's field, is ceasing publication. The last issue will bear the May dateline. It will be missed by writers who have found it a good market and André Fontaine, the editor, pleasant to deal with.

IMAGINE MAKING \$5,000 A YEAR WRITING IN YOUR SPARE TIME!

Fantastic? Not at all . . . Hundreds of People Make That Much or More Every Year—And Have Fun Doing It!

Some authors may be born, but most are made. You can learn writing just as you learn plumbing, or typing, or farming, or law, or medicine, or fashion designing or cooking. There's no mystery. Your next door neighbor, unknown to you, may be depositing publisher's checks regularly. If she is, the chances are 100 to 1 that it is because she learned her trade.

How To Get Started As A Writer

There are more opportunities in the writing field today than ever before. And getting started is easier than ever before, too . . . if you know literary techniques, markets and the devices of professional authors. Yes, if you like to write you probably have enough talent to become a published author once you've learned how to tailor your material to the requirements of editors.

Professional Writers and Editors Guide You Every Step of the Way!

The famous NEW YORK SCHOOL OF WRITING has trained hundreds of young writers to be successful writers. We can do the same for you . . . because our staff of active professional writers teach you the techniques they have mastered through years of trial and error experience. Magazine and book editors on our instruction staff show you how to slant your manuscripts so they become acceptable. And one of the nation's leading literary agents, who sold TEAHOUSE OF THE AUGUST MOON, works closely with our students in actually marketing salable material on a 10% commission basis.

YOU CAN EARN WHILE YOU LEARN

1. A \$750 sale to the *Saturday Evening Post* when the author was only half through the course.
2. over 700 sales to leading markets including *Cosmo-*

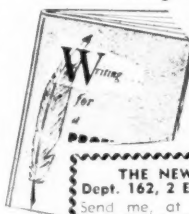
opolitan (we started selling for her before she was finished with the course).

3. *Vlantic, Holiday, Saturday Evening Post*, 2 books—and a major book club choice—all for one NYS graduate.

These are examples: NYS graduates sell to all lucrative publishing markets including the top magazines and book publishers.

Yours Free . . .

"Writing for a Profitable Career"



Send today for your free, descriptive booklet which explains in detail NYS's uniquely effective teaching methods. No cost or obligation, of course. Just fill out and return the coupon below.

Send This Coupon Today!

THE NEW YORK SCHOOL OF WRITING
Dept. 162, 2 East 45th Street, New York 17, N. Y.

Send me, at no obligation, your FREE booklet
WRITING FOR A PROFITABLE CAREER.

Name _____

Address _____

Licensed by the State of New York
(This inquiry is confidential. No salesman will call.)

Mark Twain Journal, edited by Cyril Clemens at Kirkwood 2, Mo., is in the market for literary articles of 3,000-10,000 words. The biographical type is especially welcome, even about a little-known but important author.

— A&J —

St. Anthony Messenger, 1615 Republic St., Cincinnati 10, Ohio, is still interested in poems on "Grandmother." After using the poems in the magazine, the editors expect to include them in an anthology.

— A&J —

Profitable Hobbies, 543 Westport Road, Kansas City 11, Mo., has terminated its purchase of crossword puzzles. It still is in the market for articles on successful hobbyists.

— A&J —

The *Christian Parent*, Highland, Ill., is in especial need of a good serial story of family appeal with Christian emphasis. The magazine pays 1/2¢ a word on acceptance.

— A&J —

Richard Ashman, editor of the *New Orleans Poetry Journal*, is establishing a new magazine bearing the title *A Houyhnhnm's Scrapbook*—based of course on the race of horses in Swift's famous satire.

The magazine seeks poems unusual, bizarre, fantastic, weird, science-fictionish. They may be serious or light, but literary quality should not be neglected. Payment is \$2 a poem, but suitable MSS. will be considered also for the *New Orleans*

Poetry Journal at much higher rates. Prompt reports are promised.

Address: Box 12038, New Orleans 24, La.

— A&J —

Luther Life, 1228 Spruce St., Room 825, Philadelphia 7, Pa., is in the market for articles about Lutherans prominent in industry, labor, government, science, and the professions. Query the editor, Philip R. Hoh, before submitting MSS.

Chicago Writers' Conference

The second session of the Chicago Writers' Conference will take place April 27-28 at the Fine Arts Building, 410 South Michigan Ave. There will be talks on writing of juvenile short fiction, articles, and novels by professional writers, publishers, and editors.

Among the speakers will be Genevieve Wisniewski, associate editor of *Extention Magazine*; Alexander J. Morin, editor of the University of Chicago Press; Peggy Louis French, editor of *Creative Enterprises*, book publishers; Roy Alexander, editor of *Specialty Salesman*; F. Howard Clark, executive vice-president of Henry Regnery Co., book publishers; A. S. "Doc" Young, editor of *Tan Confessions*; Dr. Fred V. Hein, American Medical Association health education writer; Rawson T. Wood, editor of the *Homeworker Magazine*.

Contests will be held in several categories and cash prizes will be awarded the winners.

Details are obtainable from Irv. Leiberman, program chairman, 1555 Luxor Rd., Cleveland, 18, Ohio.



Your Book Deserves the *Comet* Imprint.

Seal of Integrity

Manuscripts received at

COMET PRESS BOOKS, Dept. AJ 36, 11 West 42nd St., New York 36, N. Y.

Contests and Awards

Four literary magazines—the *Sewanee Review*, the *Partisan Review*, the *Kenyon Review*, and the *Hudson Review*—are participating in a program of literary fellowships for young writers of promise. Funds have been granted by the Rockefeller Foundation.

A total of 48 fellowships will be awarded—four annually by each magazine in 1956, 1957, and 1958. Each will pay \$2,700 to an unmarried writer, \$4,000 to a married writer. Applications will be accepted *only upon invitation* by the editor of one of the magazines.

These are among the oldest and strongest of the strictly literary magazines. The *Sewanee Review* has been published continuously since 1892. This is the oldest of the group.

Addresses of the magazines are:

The *Hudson Review*, 439 West St., New York 11.

The *Partisan Review*, 513 Sixth Ave., New York 3.

The *Kenyon Review*, Kenyon College, Gambier, Ohio.

The *Sewanee Review*, University of the South, Sewanee, Tenn.

— J. J. —

The Poets' Study Club of Terre Haute, Ind., offers prizes of \$10, \$5, and \$3 for the best poems 16 lines or shorter, serious or humorous, on any subject. There is a special prize of \$5 for the best poem submitted by a resident of Indiana. The name and address of the author should appear in the upper left-hand corner of his MS., which also should be signed by him.

Address: Mabel Skeen, RFD 2, Box 639, Terre Haute, Ind. Closing date, June 1.

Soon To Close

More detailed information is available in the issue of Author & Journalist indicated.

The Atlantic Non-Fiction Award, 8 Arlington St., Boston 8, Mass., for a book manuscript, \$5,000. Closing date, March 15. (*A & J*, November, 1955.)

Authors & Artists Club, 551 S. Crest Road, Chattanooga 4, Tenn., for poems, \$15, \$10, \$5. Closing date, April 1. (*A & J*, November, 1955.)

Other Contests

Contest Magazine, Upland, Ind., for articles on winning contests, \$50, \$35, \$25. Closing date, March 31. (*A & J*, February, 1956.)

Harper Prize Novel Contest, 19 E. 33rd St., New York 16, \$10,000 including guarantee of royalties. Closing date, June 1. (*A & J*, July, 1955.)

Modern Romances, 261 Fifth Ave., New York 16, for true life stories, \$1,000 down to \$100. Contest closing every four months—first date, April 30. (*A & J*, February, 1956.)

Poetry Society of Virginia, 3203 Floyd Ave., 3203 Floyd Ave., Richmond 21, Va., five awards—four \$50, one \$10—for various classes of poems. Closing date, March 15. (*A & J*, January, 1956.)

Springfield Versewriters' Guild, 1900 N. 20th St., Springfield, Ill., for poems and light verse, \$20, \$5. Closing date, March 31. (*A & J*, February, 1956.)

True Story, P. O. Box 1595, Grand Central Station, New York 17, for true life stories, 83 prizes from \$5,000 down to \$100. Closing date, April 22. (*A & J*, February, 1956.)

MARCH, 1956

NOVELISTS!

Technique of the Novel

by Thomas H. Uzzell

How to choose your subject, what publishers buy, how to plot, characterization, drama, viewpoint, best seller formulas, length. Authoritative, inspiring, lucid. New edition sold only by author, strong, paper-bound. 300 pages. \$2.00. Sent by return mail.

THOMAS H. UZZELL

818 Monroe St.

Stillwater, Okla.

IT IS HERE — THE PLOT GENIE THE MAGIC PLOT BUILDER!

Endorsed by leading educators, recommended by editors of national magazines, used by thousands of successful writers. Slant your material toward the active markets if you would sell. The Specialized PLOT GENIES can furnish you with countless dramatic plots for the story types now in demand—Melodramatic Romance or General Romance, Short-Short Story, Detective-Mystery, and Comedy. Each of these PLOT GENIES is complete in itself and each is priced at \$10.00. 10% discount allowed if cash is paid for the entire PLOT GENIE series. Write what the editors want. GET YOUR share of the editors' checks. Send in your order today for the PLOT GENIE you need. Money back if returned within 10 days if you are not satisfied.

ERNEST E. GAGNON CO.

Owner and Distributor

8161 West 3rd St., Dept. A

Los Angeles 48, Calif.

FOR MEN ONLY:

MALE, STAG, etc., offer good pay for gummy, lusty, he-man yarns based on true adventures. . . let Clover House help you cash in on yours. Send large self-addressed envelope today with your best story up to 5,000 words for FREE analysis and details on our "Revision and Collaboration Service" that has sold yarns AT 10c A WORD for such writers as: Ralph Perkins, Gene Allison, etc. Address: Clover House, Box 1107, Dept. A-3, Santa Monica, Calif. (Include 50c to help defray Airmail Postage & Handling.)

FOR NEW WRITERS ONLY:

AT LAST! A Short Story Writing Course that GUARANTEES PUBLICATION AND PAYMENT for Your Best Story on Completion of Course!

● CLOVER HOUSE proudly announces completion of an arrangement with FIRST STORIES Magazine that now guarantees publication of your best story written during the time you are taking the Clover House Short Story Writing Course. Your story will appear in FIRST STORIES Magazine at its regular rates, and you will be given 25 copies of the magazine, free. Send large self-addressed envelope for details and Lesson One. (Include 50c Postage and Handling Charge.)

CLOVER HOUSE, Box 1107, Dept. AA-3, Santa Monica, Cal.



NOW! SPECIAL PRICES TO CLIENTS ON ALL CLOVER HOUSE PUBLICATIONS . . . Use this to save 50%.

- The LOTT MASTER PLOT (Reg. \$2) . . . \$1.00
- Williams' Formula for Westerns (Reg. \$1)50
- "Easy Money from Fillets" (Reg. \$1)25
- "Fair Legends at Fifty" by Frances G. Rogers and J. K. Sundersgaard (Reg. \$3) . . . 1.50
- "Professional Detective's Fact-Book" (A "must" for all writers specializing in crime or mystery! Sold on money-back guarantee. Reg. \$10) . . . 5.00
- Details on "Revision & Collaboration Service"
- Details on Short Story Course with Lesson One, Free. Send the items checked, for which I enclose cash, check or M.O., plus my (50c) (\$1) for Postage & Handling Charges.

Name

Address

City

Zone

State

But John Steinbeck has no literary agent...



Some months ago, a young writer mentioned to us that he was having a pretty hard time of it, but added firmly that he just wouldn't consider assisting his career via literary agency representation. He mentioned a number of misses at markets because of changes in needs and requirements of which he'd been unaware, and said he suspected there were technique flaws in his stuff which he and his friends and relatives hadn't been able to pinpoint but which an experienced agency could undoubtedly help him locate and eliminate—but he still insisted he wasn't going to get himself an agent.

The writer's reason for this decision was simple. His favorite author is John Steinbeck, and, he pointed out, Steinbeck had been able to get where he is without an agent. And, since Steinbeck had gotten to the top on his own, why should *he* turn to outside aid?

Frankly, we felt that the writer's reasoning was downright silly, and we didn't hesitate to tell him so. We pointed out that top writers today consider a literary agent as essential a requirement to their profession as their typewriters, and stated that, if he had what it takes, the only difference between his getting to the top with or without an agent is that he'd get there a lot faster *with*. We added that it was no more sensible to want to go it alone without literary agency representation than to go it alone without a dictionary or the U. S. mails, and clinched our argument by pointing out that 98% of today's selling writers (newcomers and top names) *do* have literary agents. Apparently we were convincing, because the young writer is now a client, and doing exceptionally well.

And, incidentally, like most newer writers who skip agents because they believe their favorite author doesn't have one, the young writer was completely mistaken. John Steinbeck *does* have an agent, and has had an agent from the start of his career.

We'll be happy to see some of *your* work.

SERVICE: If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

TERMS: PROFESSIONALS: If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

NEWCOMERS: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words); \$25 for books of all lengths up to 150,000 words, \$50 for books over 150,000 words; \$5 for 15-minute television or radio scripts, \$10 for half-hour scripts, \$15 for one-hour scripts; information on stage, syndicate, and other types of material on request. We drop all fees after we make several sales for new clients. A stamped, self-addressed envelope, please, with all manuscripts.

Scott Meredith Literary Agency, 580 Fifth Avenue, N.Y. 36 N.Y.

WHAT BESIDES TALENT?

By WALLACE STEGNER

THE trouble with advice to young writers is the trouble with all advice: it is seldom really wanted, even by those who ask for it; and it can rarely be put into effect even when it is wanted, accepted, and understood. It always arrives too early for those who need it most, and too late for those who have come to know something. And you may depend upon it that a man who offers such advice is speaking more than half to himself, consoling himself, scolding himself, or giving himself a pep talk. He may sound as if he spoke out of thunders and burning bushes, but often he speaks out of discouragement, regret, perhaps panic. The time for the fruitful application of any advice, including one's own, goes by so fast.

I don't know how many young men and women, and some not so young, and some not quite either man or woman, are at this moment, in America, ordering their lives around an ambition to be writers. I know only that at the universities where I have taught I have seen them by hundreds, and of many kinds; and that my mail seldom comes in

without a letter from one of them who feels isolated, lost, frustrated, and in need of help. Americans are a hopeful people; they are inclined to think that there must always be a Way—and, if they could only find the right person to tell them, probably a shortcut.

Sometimes I offer the advice I am asked for, since as a writer I am presumed to know things, and as a college professor I am presumed to be in the advising business. But the advice which people want is as various as their ambitions or their definition of what being a "writer" means, and it is necessary to eliminate in the beginning several kinds of advice that I am not qualified to give or interested in giving, because they apply to forms of writing remote from my own preoccupations.

There are those who want to know how to break into print, who desire tips on markets and editorial needs and the tricks that sell; and there are people who disseminate such information, and I am sure they often know what they are talking about. Our printing presses, after all, have a voracious appetite for words of all kinds, and there are and ought to be experts on what kinds of words are needed where. But breaking into print is so pitifully easy a matter for anyone with even the barest rags of ability that no one really needs to ask advice about it.

Unfortunately, for many people, there is magic in merely being published—it does not matter where or what. A "writer" is a novelist, playwright, poet; he is a maker of screen treatments or TV shows; he is a composer of advertising slogans and singing commercials; he produces gags for Hope and Gobel; he staff-writes a thousand kinds of magazines and house organs; he types out captions for pictures, using character-count paper and a pica typewriter.

Once when I was working in the office of a well-known picture magazine I watched a young man next door, a "writer," putting in his day making captions come out even, without what in the trade are called "widows," or run-overs. He had pasted up above his desk a sign that said, "All kinds of writing done up cheap and neat." Every evening

Wallace Stegner is one of the most distinguished of living novelists, author of *The Big Rock Candy Mountain*, *Second Growth*, and other notable fiction. His first book, *Remembering Laughter*, won the Little Brown Novelette prize in 1937. Two of his short stories won O. Henry Memorial prizes.

Mr. Stegner has also written important works of non-fiction for which he has received Anisfeld Wolfe, Chicago Geographical Society, and Commonwealth Club awards. He has received a Guggenheim Fellowship, a Rockefeller Foundation Grant for a literary reconnaissance of Asia, and a Ford Fellowship.

Born in Iowa, he was educated at the Universities of Utah, California, and Iowa, receiving his Ph.D. from Iowa. He heads the creative writing division at Stanford University.

at five he went into the nearest bar and worked hard at rye highballs.

Nobody needs advice on how to get into print, because our high speed presses are insatiable, and the "writers" who have to supply them have a short life expectancy. There are always vacancies.

Another group of "writers" with their corresponding advisers, concern themselves industriously with literary techniques. Any college student and any college teacher is at least partly involved in this, and the literature is enormous. Shelves of books, and a number of magazines, some of them first-rate and some of them tainted with that compulsion about getting into print with anything, in any place, and at any price, will tell a student how to organize stories, books, poems, plays; how to create and differentiate characters; how to make dialogue sound like real talk and at the same time do the jobs that dialogue has to do; how to introduce expository background material without stopping the action; how to make a scene; how to deal with implication.

THE books are written by teachers and by writers, some of whom know from long apprenticeship and experience that the plastic use of language for purposes of poetry or story telling is an exasperating, tedious, insistent, draining sort of job. They can pass on labor-saving tips. Everybody has to get a technical education somehow—either unconsciously from his reading, or by association with more experienced writers, or from teachers and books.

The net effect of the widespread teaching of writing in this country in the last generation has been definitely to raise the general level of writing skill among all sorts of "writers." The writing teachers assemble the rhetoric of our times. Let us pray that as a class they do not die out.

But there are plenty of rhetorics and rhetoricisms without my extending my own participation in that movement beyond the classrooms of the university where I teach. And with all the real skill which we as teachers can disseminate, we are in constant danger of producing among our students the notion that there is a "correct" or "accepted" or "well-made" kind of story or poem. Our very methods as teachers may incline a learner to believe that more is to be learned about writing than can be. If I am to choose the kind of advice that I think most needed (by myself as by the students I see), I must ignore both the problems of marketing and the problems of technique. For breaking into print with anything, just to sell words and win the title of "writer," is simply the operation of the laws of supply and demand; and technical proficiency, no matter how subtle, has little to do with the matter, the thing said, the qualities of passion or wisdom or belief, the capacities of mind and emotion and understanding that a really serious writer hopes (or wistfully believes) he possesses but that most of us pay less attention to than we pay to our technical disciplines.

The really anguishing question for a writer with serious intentions is not, "How and where shall I learn my trade?" Insofar as his trade is a tradition, he can learn it from the teachers and the books and from hard, long practice. Insofar as his trade is an art of original expression, he doesn't

learn it at all; he creates it, creates his devices, his forms, his images, his people, to some degree even his language. No one ever taught anyone how to create anything. What is teachable is what is known. The most vital part of the art of writing is learned by being made fresh in yourself. Don't bother asking advice about that.

IN a recent article in *Harper's Magazine*, Benedict Thiesen remarks how utterly self-centered a writer must be if he is to justify his function. The desire to write does indeed begin in an appalling egotism; and at the risk of simplifying too far, one might almost say that the truly crucial question for a beginning writer is neither "How shall I sell?" nor "How shall I learn my trade?", but "How can I get myself noticed? How can I make people pay attention?" It is as bald as that—and the biggest reason why young writers come to old writers or to teachers for advice is precisely that they haven't yet been able to make anyone pay attention. This is the magic behind breaking into print under any circumstances; this is the reason for the anguished labor to learn the technical tricks of the trade. Notice me! we keep saying. Pay attention! Look!

A writer is a man in search of an audience; he is not complete until he has attained it. The expressionist doctrine that poetry has nothing to do with communication seems a singularly disingenuous attempt to become noticeable by appearing to scorn notice. You have seen that sort of young man, at 18, staring stony and aloof at parties, and turning his profile so that others will notice his strong indifferent self-sufficiency.

You will see the writing young man (and woman) in many places, and in many poses, and often affecting a scorn of the notice he most requires. Eccentric behavior, beards, bohemianism, are only outward and physical symptoms of the inward hunger. And they are evidences of youth, not of talent or the lack of it. If you see a young man walking around on the Left Bank wearing a beard, and with his legs encased in jeans and his feet in ballet slippers with the strings crisscrossed all the way up his calves, you dare not, though you may smile, write him down as a pretender with no talent. All you dare do is admit that the passion for notice frequently takes bizarre forms; that young writers sometimes seek notice by being personally noticeable; that the literary impulse is related to showmanship.

The clothes that the literary young wear, the joints they haunt, the fads they follow, the sins they may self-consciously and rebelliously affect, do not seem to me very important. The pretenders who have nothing else may cling to them for life; the people of quality wear the affectations out and go on. For there are other ways of becoming noticeable, and these are the true ways, the ways the beginner searches for so restlessly; and these are the things about which a mature writer can give the most heartfelt advice, speaking to himself as to others. These are the ways to which the best of advice can't bring us until we have grown up to them.

If I were giving advice I would say, Be *worth* notice. Be somebody.

And what good is that advice either to my students or to me? Isn't it true that we either have

or have not the qualities that will ultimately make an audience—some audience—pay attention, and that no amount of effort will materially change us? Well, possibly. And yet if I were scolding myself, I would say that I have failed to make use as fully as I might have of the talents I possess. If I were exhorting myself, I would tell myself to quit wasting and spending myself in the wrong directions and in trivial ways. If I were consoling myself I would find the job difficult, for I would be strongly tempted to say, You had your chance; you could have done better. You weren't faithful enough, devoted enough, laborious enough.

WHAT does it mean to be somebody, to be worth notice? It means to be in some way special: to know something others do not, or know it better; to feel things others don't feel, or feel them more poignantly; to see deeper or straighter into human motives and human character and teach people to see with us; to understand more broadly the impassioned trial and error of human life, and by being strong to show others how to be so; to extend downward or upward or in any direction the range of human comprehension and human feeling; to make use, for the symbolic and emotional purposes of art, of the new knowledges that the world provides; to be eloquent or evocative or profound as the luck of heredity and nurture permit us to be; to speak your heart and your mind fully.

It is a brutal assignment. The egotism which leads us to take it on is a frail enough motivation; in the end it must be backed up with an enduring belief that what our egotism shouts for others to hear is ultimately not concerned with the self at all, but with all mankind. If we are witch doctors, and all artists are, then we must ultimately make contact with the tribal faiths of our audience, or our charms have no relevance.

Once, in Hyderabad, in the middle of India, I attended some debate tryouts among students of the Nizam College. The room was packed with students, smoking, talking, arguing; the hall was interrupted every dozen feet or so by large pillars that cut off the speaker from segments of his audience. The contestants one by one came up and spoke for ten minutes, shouting into the bedlam of the hall. It was apparent that nobody cared what they said, and that nobody beyond the second row heard them.

I remarked to the principal that it seemed unfair to ask the boys to speak under such conditions; he replied with a smile that the conditions provided the truest test of a man's ability to capture the ears of his hearers.

Before the afternoon was over I saw one boy do it: how, I haven't the slightest idea, but he caught them and kept them listening. I am positive that boy will make his mark on the world. The rest, like so many aspiring writers, may succeed in the less rugged halls of the literary life, or they may subside, frustrated and furious, into silence. The casualties in so speculative and competitive a field are enormous.

To be a writer worth giving advice to does not mean that one must be one of an incomparable handful. The writing world is a pyramid with a broad base; there has never been a great literary

period that did not have its great figures rising from and supported by a large number of second- and third- and fourth-rate figures who together had an important function in creating and maintaining the literary community. To be worthy, in others' eyes or our own, we need only to make the best and most serious and most devoted use of the capacities we have. The true sin against the Holy Ghost is not lack of great talent, for great talent is the good fortune only of a few. The true sin is the imperfect or partial or wasteful development of what talents we have. And this means that in the game of literary futures, luck, economic and social pressures, personal preferences, and character—a word that few use any more—matter quite as much as talent.

Talent is more common than most people think. Every university class is salted with it; the potential in the United States is enormous. But the perspiration that must supplement inspiration, the seat of the pants that must be applied to the chair, the ferocious egotism that must insist against every handicap that what it has to say is important, the economic circumstances which must allow time for practice and growth, the social pressures for success that must be read in dollars—all these thin the ranks. A heavy proportion of aspiring writers are women who come back to an early love when their children are safely raised, and men who stumble into sanctuary after half a lifetime spent in jobs and careers un congenial and stultifying to them. On one side, literary art is a province of geriatrics.

And so it is unsafe to predict a literary career simply on the basis of talent; you would be fooled 99 times out of a hundred. And the persistence which is just as essential as talent is much harder to detect; time reveals it, or develops it, sometimes in people whose talent at first may have seemed second-rate; so that through a period of years the talent itself seems to grow. Those who can survive the long, long apprenticeship that is inevitable (for after all a writer is developing not a set of tricks, but a man, himself) may have the incomparable experience of having people listen and pay attention. On the other hand they may not: one of the worst aspects of a career that is speculative and marginal is that so often pure luck decides it, and talent, devotion, capacity to grow, may go unrewarded for years or for a lifetime, while some sleazy little talent riding a streak of luck may hit the jackpot and gain not merely money but what is much more important: serious consideration and respect.

It is no wonder that writers hunt up anyone they know or have heard about who has been through the mill and may know some answers. I did it myself: I wrote to a literary man who had participated in giving me a prize for my first book, and what did I ask him? I asked him, foolishly, Can I be a writer? Have I got it? Would you advise me to gamble my future and my family on the possibility?

He replied not only kindly but with notable and detailed care. He analyzed my strengths and my weaknesses for me, he gave me a little of the praise I so obviously had been fishing for. And about the future he wisely made no prophecies, but spoke instead of talent, growth, hard work, persistence, and "the incalculable." (Continued on Page 29)

Is There a BEST Way to Write?

By WILFRED MCCORMICK

ONE of my most embarrassing moments occurred during the war when I was temporarily stationed at New Orleans.

In my office those days was a sergeant who had been a racing car driver as a civilian. He was a likable chap, very intelligent, and a walking encyclopedia on all things mechanical. So one day I asked him:

"Sergeant Webster, just which is the best automobile?"

I've never forgotten the look he gave me.

"Why, sir," he said reproachfully, "that depends on you. If you're the stingy type, and want a car that will give you the most miles per gallon, I'd recommend a so-and-so. But if you're a wolf, and want to impress the ladies, you'll get more flash and eye appeal out of a so-and-so. Or if you're the conservative type, and want a car that will give you steady but unspectacular service for the longest time, then I'd recommend a so-and-so."

He went on and on. But it was always the same: The "best" car was the one that best fitted each individual. And, I might add, the one that best fitted him *at the moment*.

What better formula could be applied to writing?

For us, it could be a matter of familiarizing ourselves with working methods that have proved successful for others, and then adopting the things we can use. This isn't plagiarism. It's just common sense.

So at the suggestion of the *A&J* editor, I'm glad to pass along some of the things that have helped me.

We won't be discussing the actual writing itself—I gave you some of my ideas on that in the July (1955) issue. This time we'll hit another phase entirely, the mechanical or working methods, since I believe we're all groping for the same thing: an easier way to get past the pick-and-shovel portions of our story.

Before going into books, I wrote some 500 short stories for a wide variety of magazines. A story a week for ten years. It sounds pretty formidable but actually it wasn't. I had a system. My system took very little time at the typewriter, and it

ought to work equally well for the part-time author or the harassed housewife who has only her nights to spend with her stories.

I did my plotting and planning on Sunday evenings. Those were wonderful evenings. I used to lie on a couch and stare up at the ceiling, hands behind my head, with three matchless radio programs softly in the background. *The Hour of Charm* came first, then *Manhattan Merry-Go-Round*, and then the *Album of Familiar Music*.

Remember?

You can't get that kind of program any more, so I'd suggest phonograph records, or that you prevail on some musical member of the family to set the mood for you. No show-off, or heavy stuff. Preferably a series from Victor Herbert, or Strauss, or even from Schubert. It's amazing how music can put an author's imagination to working.

Or, with some people, routine tasks will stimulate their creative thinking. Women have told me they do most of their story plots while washing the dishes, or running the vacuum sweeper. S. Omar Barker gets big-time results while driving along the highway. John Knox used to get his while shaving.

But with me, music is tops.

That pleasant Sunday evening interlude would give me my basic theme. I wouldn't write a line that night, however, no matter how fired with my new plot germ. Nor would I hurry it the next day, either—not until I had completed a sort of mental check list and had become intimately acquainted with my characters and their problems. But by then I was really rarin' to go!

John Steinbeck, they tell me, is a deliberate advance worker. A planner. "The main work, the important work," he says, "comes before the actual writing." One of his more recent books, *Burning Bright*, he "thought about for a long time and then wrote in 18 working days."

That's what I'm getting at. Don't go near that typewriter until you know you're ready.

Monday morning. My story was planned, it had set overnight, and I was eager to get under way. Once started, however, I was always careful not to "write myself out." With difficulty I held myself to the beginning alone—not more than two or three pages. That was enough to launch an intriguing, interesting problem and to get all my major characters introduced, either in person or by reference. And by stopping there, while I was "hot," the rest of that day and night I would go right on living my story with those people. Naturally I'd be eager to resume on the following morning.

I was delighted the other day to run across a similar expression from Somerset Maugham: "When I'm at a story, I'm never away from it. It's with me when I'm in my bath, when I'm in bed, when I'm eating. I live the thing all the time I'm working, and I work like hell."

My Tuesdays, Wednesdays, Thursdays, and Fri-

Wilfred McCormick is best known as a writer of fiction for teen-age boys though he has written in numerous other fields. His long series of Bronc Burnett stories is soon to appear in popular-priced volumes. Now he has begun a series of novels dealing with a high school coach. The first, *The Man on the Bench*, was published a few months ago and at once leaped to popularity. Mr. McCormick also appears on TV shows, teaches writing to adult classes in the University of New Mexico, and is active in community life.

days, I did about three or four pages a day. Though finishing late on Friday, I never did my revision that same night. The story seemed great—then. But by next morning when I hit it fresh, there were changes needed in almost every line! After copying on to nice paper, usually by noon, I would put my story into the mails immediately and then try to forget it.

A tempting week end lay ahead, in which I worked and played hard so it would then be welcome to relax once more with the *Hour of Charm* and get started on another journey into fiction land.

Three or four pages a day?

Put like that, it doesn't seem out of anybody's reach. On the other hand, don't scoff too hastily at that meager output. It managed to keep from three to six of my stories on the newsstands most of the time. One week I had nine!

In this regard, I hope you won't fall for the rather common academic fallacy that to be prolific means automatically that your work will lack quality. Writing, like music or painting or any of the arts, requires constant practice. The great fictioneers of history—Scott, Dickens, Poe, and all—turned out reams of material, and were everlasting ly toying with the written word. It's rather interesting, also, to note the allied fact that these men's writings were "popular" fiction of their day, and read and enjoyed by the masses. They became classics later, after they'd stood the tests of time.

There's a border line, of course, to the amount you should produce—the point where quantity begins to undermine quality. But this border line, like the "best" car, depends on you as an individual. We're all different, with varying capabilities.

Fortunately for those of us who do books, there's an ever present unit of measure, the book review columnist. These critics throughout the nation will crucify an author quickly and thoroughly the moment his quality slips. So, we know!

Incidentally, in my books I'm now using work methods quite similar to those that fitted me best in short stories. My books are in series, however, with an assured market, so I've had to step a little faster with the publisher blowing down the back of my neck. I do two chapters a week. These are about 4,000 words each, 16 usually to a book.

Following a Sunday evening of planning, on Monday and Tuesday I write a chapter. Then I get entirely away from the typewriter on Wednesday. That night, however, I plan the next chapter and get pretty well fired up again with the story, anxious to continue. I write it on Thursday and Friday, then take off again on Saturday. And so on.

Now please don't let this bluff you. The finished book may look like an overwhelming piece of work, but remember it's been put together only five or six pages a day with plenty of rest time in between. This "rest time" is an important key. You may not be actually writing, but your mind will never be far from those characters, *provided you have quit soon enough the last session*. Always quit while the going's good!

On the other hand, maybe I shouldn't be so positive about that. To be fair about it, we should also look at an opposite point of view.

Ernest Hemingway, one of the all-time greats in literature, deliberately does write himself out each sitting. When asked how many words he wrote per day, Mr. Hemingway replied that he didn't know. Some days a lot, some days a little. He starts with a blank piece of paper and puts on it all there is in him that day. Most of the time it is rough going. He fumes and mumbles over his typewriter, throwing himself completely into his work.

These methods, as I say, have put Mr. Hemingway at the very top in his profession. Don't let me dissuade you too quickly. They may do the same for you.

But they just won't work with me. Any time I "write myself out," I seem to lose my enthusiasm for resuming next day. I'll fool around the yard, tinker with the car, or subconsciously concoct a dozen other little excuses to put off the return to my writing. This doesn't mean that I never hit tough spots. Believe me, I do—frequently—times when I know perfectly well what I want to say, but the words simply won't jell.

Something that invariably helps me here is a common scratch tablet and pencil. I just turn from my typewriter to my desk and have a try in longhand. It still isn't right usually, so I make several stabs. That sheet of paper becomes an awful mess, but finally it's O.K. I continue for perhaps a paragraph, then turn back to my typewriter and copy from the scratch pad. This gets me off to a running start, and usually I'm able then to continue.

Frances Parkinson Keyes uses the scratch pad even more extensively. She says:

"Putting the best of myself into each book is an extraordinary experience for me. I draft everything in longhand and read it aloud, making changes along the way. This version gets into triple-space manuscript, and that's changed about 20 times, and finally it gets into double space and I hope that's the end. A solemn pledge I made myself is that I'd never let anything leave my hands that didn't represent the most sincere and earnest effort of which I am capable at that time."

Any discussion of an author's work methods brings up the inevitable, "When?"

The best time, if you can do it, is in the morning. Your mind will be fresher, your imagination more flexible. Many writers employ these morning hours regularly. But, doggone it, they've not worked well with me! I'm too restless of a morning. Too much physical energy. Besides, I like people too well, with the fatal consequences of getting into a whole batch of community activities. Take it from a victim, willing or not, your community will ruin you! So, more and more, I'm drifting into a habit that I wouldn't advise for anybody else.

I do most of my writing between 9 and 12 at night. No phone calls then. No visitors. Not even any traffic on the street outside. And by then I've slowed down enough to sit still at the typewriter with my characters.

We hear stories—legends, almost—of authors who employ freakish methods. Some of these chaps work only from midnight to sunup, sleep till noon, then play until midnight before hitting the trail again. Others go off into a strange town and do their story in a hotel room in one long con-

tinuous coffee stupor. Some write standing up. Some, on a couch. And you should see the monstrosity of a chair that Rupert Hughes concocted—he sits backwards on it, a small shelf thrust out behind to steady his arm!

When you get to naming these impractical oddities, there's no limit. One behind every bush. But their sole value to a writer, I've always believed, is strictly psychological. A genuine dose of self-discipline will invariably jerk the patient into a recovery that will improve both his production and his results. Nevertheless these things do make good listening, especially since most of them have been greatly "improved" by the telling and retelling.

They even hung one on to the Barkers and me a few summers ago. A gracious, charming lady was speaking here in Albuquerque one evening in the university's cultural "Lectures under the Stars." She told of having come upon the three of us and

having seen my sister Elsa, her husband Omar, and me all writing furiously around the dining room table. Each of us, allegedly, was working at a different story. Suddenly, at the end of the hour we each shifted positions and resumed writing on the adjoining story with hardly the loss of a comma!

They say the audience enjoyed her description very much, but I'm sure it never sold books for any of us. Nuts! An author can't do quality work, or even acceptable work, by any such methods—and thinking people know it. He's got to curb his little individualities within reasonable bounds.

Across the years, dozens of sensible methods have proved effective for various successful authors. Somewhere in the lot is one that will fit your Temperament, your Time, your Environment, and your Pocketbook.

Then it, like Sergeant Webster's car, will be the best way to write—for you!

Rejection Guaranteed

By RICHARD L. SARGENT

AS EDITOR of a small magazine that recently began buying fiction, I have come to the conclusion that authors like to have their stories rejected. Ninety per cent protect themselves against sales with rejection slip insurance.

Why do they do it? Perhaps they are convinced rejection slips make the best wallpaper. Or it might be that they're afraid friends will be jealous if they sell a story; or that they are too shy to have their names in print and wouldn't know what to do with money anyway.

If you believe you are nearing the selling point, or have been selling regularly and want to stop, I can give you a few of the more popular ways of obtaining rejection slip insurance:

The title is the first thing an editor sees, so make it original, say, "Female of the Species"—which occurs about five times in every hundred stories submitted—or a title that has nothing to do with the story.

Characterization provides a perfect rejection factor. Never try to convince the editor he is reading about real people—he knows it is fiction. For instance, if the story is about a man and woman married 20 years, let them act like complete strangers. Remember, they didn't know each other until you slapped them together in the story. Now you are on equal terms with the characters—you

don't know them, and they don't know each other. The rejection slip is as good as in your mailbox.

But don't stop there! Let the editor wonder what the character names are until about Page 3, then give them impossible names like Joe Blow or Doris Van Doris. I have seen both in stories the authors intended as serious, and expect John Doe to arrive any day.

You might also let all the characters speak in the same idiom.

An effective alternative is to tell the editor what kind of people you are writing about, and give him an idea of what might be expected of them, but neglect showing them in action.

Or you might mention a number of characters the editor doesn't know or care about, particularly if they have no place in the story. Toss in a cake recipe of the hero's sister Kate in Pocatello. If the editor doesn't buy the story, maybe he'll buy the recipe—provided he bothers to read that far, which he probably won't.

It is also nice to fill the editor in on what the character has done before the story began: tell how he got along in grade school, and enumerate the presents he received on his tenth birthday. Throw in anything that has no bearing on the plot.

The only piece of "stage business" you need is to let the hero light a cigarette in every other paragraph. If you want to be daringly original, let him put one out.

If by chance or neglect, you accomplish a good job of characterization, don't be downcast; that rejection slip can still be yours. All you need do is make sure the character has no problem. If one accidentally creeps in, let some other character solve it. This makes a fine twist ending.

Richard L. Sargent has written for various magazines, including Other Worlds, Industrial Photography, Escapade, and Turf and Sport. He recently founded the Marketeer. His home is in California.

Of course, if you insist on giving the hero a problem at the beginning of the story, there is still hope—allow him to forget it and solve another the editor didn't even know about.

If the character has a sympathetic desire don't let him succeed in attaining it. Let the editor want to see him triumph; show him struggling, and slowly winning, but then let a passing truck run over him. This will provide a real-life ending the editor will surely appreciate.

Logical motivation should be avoided if you want a really impressive collection of rejection slips. Don't give the character motivation for any action or aim—why he wants it isn't important.

Let the characters change their pattern of behavior and outlook without reason—as long as it suits your preconceived plot. Push them around with a heavy hand; you're the author and they jolly well better do what you order them to do.

Some writers specialize in using the "much ado about nothing" formula to obtain their rejections. This consists in allowing the character to remain unchanged by what occurs during the story. At the end, he has the same views, and is in the same situation, as at the beginning.

Others maintain that improperly handled viewpoint is the surest way of staying unpublished. There are three principal ways of mishandling viewpoint. The easiest is merely to change viewpoint whenever whim dictates. But if you prefer obtaining your rejections more artistically, take a rare viewpoint such as the omniscient, which is difficult for even the best writers. This is most effective in the case of an inexperienced writer still feeling his way along.

First-person viewpoint gives you the opportunity of creating a classic example of failure to write a salable story. Conceal a material fact the character is well aware of. If he is the governor of the state, don't mention it until the last sentence.

Plotting provides numerous rejection slip opportunities. For example, good stories have a beginning, a middle, and an ending—but you don't want to write a good story. Pick either a beginning, or a middle, or an ending, and forget the other two. Now you have an incident, not a story.

Perhaps you would prefer the transparent plot school of rejectionists. They use a familiar, trite situation that the reader immediately knows the outcome of.

You can further simplify plotting by making sure there is no movement in the story. Describe the characters, dwell on the scenery, but make sure nothing happens.

Tricking the reader appeals to the writer who enjoys impractical jokes. Let the editor think the major character is having an illicit rendezvous with a beautiful woman—then at the end, show it was an innocent little cat all the time. The editor won't feel you've played a dirty trick on him; he'll enjoy it as much as he did the time he fell asleep in the chair and the barber gave him a bitch haircut.

For the writer who becomes bored with collecting his rejections the easy way, a worn-out theme may be an interesting change. Or you might try preaching a moral. Let the editor know you are preaching, don't be subtle about it. Write down as if you were explaining something to a five-year-

old child. It may insult his intelligence, but he won't miss the point—unless he clips a rejection slip on the story before finishing it, and he will.

Ignoring transitions can also relieve the tedium. If your character is baking a cake in the kitchen, begin the next sentence: "As she paused for a traffic light . . ." This will throw the editor into a tizzy and convince him your character not only has a house large enough to drive a car in, but it is furnished with stop lights as well.

Still another type of rejection slip insurance is to let the first few pages read like a Martin and Lewis routine, then lapse into stark tragedy. This provides the editor with a change of pace.

THE endgame in chess has lost many matches, and a weak ending can be your escape-hatch to failure. A rejection is still within your reach even though you have written a good story up to the last few pages. The best method—very dear to rejection slip collectors—is to end the story on a note of impossible coincidence. The distant relative who dies leaving the hero a fortune which solves all his problems is an excellent example.

Come-to-realize endings are the favorite of many writers. In this instance the hero suddenly realizes how wrong he has been in his outlook and behavior and is at once reformed. Of course you may not use any event that would inspire him to do this; it must be completely unmotivated.

Don't stop writing merely because the conflict is over and the problem solved—keep going. Tell the editor what happened during the rest of the hero's life, and even what happened to his great-great-grandchildren.

Finishing touches alone won't necessarily win you a rejection slip, but coupled with a few of the other factors I've mentioned, they will make it doubly sure.

Write the story in half an hour and send the rough draft to the editor; he'll never know the difference. Why waste time on a story that will be rejected? Also, additional work might make it salable.

Type the story on tissue-thin paper. Use both sides and single spacing. It saves both paper and postage.

Don't bother with the courtesy of a title page, but if you happen to make one by accident, clutter it up with a list of all the publications you've contributed to, including "Letters to the Editor" in your home town paper. This is very impressive.

Underline every other word in the story and let the editor figure out why they deserve emphasis.

You might also write the editor a little note and tell him the story really happened so he won't think it is illogical.

The final touch is to fold the story. Make a game of seeing how small an envelope you can squeeze it into. This will give the editor a lot of enjoyment when he tries to read it.

There you have the most cherished secrets of rejection slip collectors. No single story can include them all, but try to fit in as many as possible and your rejection insurance won't expire until you decide to quit writing.

Make every effort to avoid rejection slip insurance and you may suffer the shock of finding a check in your mailbox, and you don't want that to happen—or do you?

Where to Find Filler Material?

Everywhere. Answers Irv. Leiberman

LAST summer a student of mine at Western Reserve University in Cleveland, Ohio, jumped into his car and sped away in search of a filler bonanza while vacationing in California. He returned in the fall with a wonderful sun tan, an empty wallet, and a blank notebook.

The weeks after he left, however, another one of my students dug up a filler on the campus cafeteria and sold it for \$125.

The point of this story is that if you can't see a good filler piece at home, you won't see it at the North Pole or in Africa. Some localities are richer in fillers, just as some areas are richer in natural resources. But there is no place that is devoid of material.

My students, though time is a real problem to them, have been able to find filler material without any difficulty. For example, there is the young woman in my class who studied to be an actress, but who now spends her time frantically typing fillers for homemakers in the time between the chores for the twins and the new house. There is the older woman who had difficulty in sleeping, so wrote fillers in the still of the night. Naturally, her subject has been sleepwalking, night worry, bedtime habits, etc.

There is the home economist, who although she works seven days a week, finds time to prepare fillers on budgeting and savings plans. There is the business executive who works seven months a year, travels three months, and is now learning how to write fillers on the unusual travel experiences he has.

One former student, Anthony Sterago, in his early 30's, father of several children, had very little formal education and a resultant inferiority complex. He wanted to write but had no filler ideas. I suggested that he look through the local newspaper to find tips.

One day he found an item indicating that Clyde Beatty was in town. I recommended that he interview Beatty and that possibly he might come up with an "angle."

The student replied, "He has been done a thousand times—there's no material there."

To prove my point I wrote out a dozen questions

for the student to ask Beatty. One of these brought out the fact that the lion tamer had been looking for an assistant for many years with no success. Applicants either lost their nerve or disappeared.

The slant of the long filler slowly developed. It was this: Clyde Beatty's lifetime search for a successor. The filler started out with a cleverly worded "want ad." It was sold three months later to *Pic* for a handsome check.

Naturally one of the best sources for factual and humorous fillers is the newspaper—not in the headline stories, but in those little two- and three-paragraph items that fill out the columns and are often tucked away inside the paper. Hardly a day goes by that you won't be able to find in the newspapers at least three subjects that can be developed into fillers.

Here's an example of what can be done. Not long ago, an Ohio newspaper carried a brief item about a self-service garage that had opened in Cleveland. The clipping stated that there were no mechanics in the garage. The owner simply allowed motorists to drive in, rent tools from him, and repair their own cars.

This piece was a natural for a slick magazine filler. All the writers who saw the item and didn't try to get full details passed up a check. I wrote a brief note to the owner, asked him several questions about the business, requested a photograph of someone repairing their own car, and added this material to the original newspaper clipping.

My piece, "Where Every Man Is His Own Mechanic," sold the first time out for \$300 to the *Saturday Evening Post*.

Most filler-writing experts clip newspaper items and paste them in a scrapbook. So should you. List the name of the newspaper and the date. You may not develop some of these items until next month or next year, but they will give you a backlog of material.

Most of the time you'll have to do some research. I always try to write a letter directly to the person or organization involved, telling them that I'm interested in knowing more and what I intend to do with the information when I get it. Most important, I always ask for one or two good anecdotes.

A short time ago I noticed a small piece in a Los Angeles paper about a young married couple who were victims of the "fake wholesaling racket." It seems that some swindler sold them a living room, bedroom, and kitchen furniture bargain. His total price was \$1,100. A week later, however, the newlyweds happened to visit one of the downtown department stores.

They noticed a bedroom set identical to their own—priced at \$75 less than their wholesale price. They also saw their living room set marked at \$105 less than they had paid. When they finished

Irv. Leiberman writes 90,000 words a month—well over a million a year—for well-known magazines. He is also a highly successful teacher of writing at Western Reserve University. His students have earned more than \$15,000 from their writing in the last two years. He is director of the Northeast Writers' Conference and the Chicago Writers' Conference and will initiate conferences in New York and Detroit this year.

comparing prices, they computed their loss at nearly \$150.

I immediately recognized this incident as a salable one. So I wrote to the Better Business Bureau, telling them I'd like to know more about this racket. I enclosed a questionnaire.

This method works well, I've found, because it gives your subject an idea of the specific information you want. One of your questions should always be: "Please tell me about the funniest experience in your files, the saddest, the happiest—and give several other anecdotes."

When the Better Business Bureau's questionnaire came back, I had all the information I needed for a long filler. A few weeks later I had a check from a national magazine for "Buying Wholesale Can Cost You Money."

A very popular method of handling news items is to rewrite them in your own words and use them in conjunction with other short pieces that fall under the same heading. For example, "Comical Crooks" might be a good heading for items on peculiar things stolen by robbers.

Recently, I sold a filler collection of this type titled "Memory Madness" to *Bluebook*. It contained short, humorous items about people who had forgotten important and unimportant things.

If you were doing a collection titled "Understatements" you might want to use items like the following that I clipped out of the papers just last week:

(1) Detroit: explaining why he burned down his home: "I didn't like the neighborhood."

(2) Serviceman, accused of being AWOL for 28 years: "I must have a lot of back pay coming."

(3) Philadelphian, after saving his mother-in-law from drowning: "Baby sitters these days are hard to get."

Writing serious fillers requires a varying amount of library research. If you have not learned the basic steps in research, you should spend a month in the local library.

The records there can tell you whether the common housefly prefers butter to margarine, the taste sensation produced by a combination of sour pickles and oatmeal, or what kind of deduction (like "\$75 for labor in licking stamps used to send birthday greetings to magazine editors") won't be allowed by even an understanding tax man.

A filler based entirely on research is very difficult to read and even more difficult to sell. Editors are not interested in ancient facts but in flesh-and-blood people. The reference library will tell you the essential facts about an industry or person, but you'll have to supplement this with real flavor.

The starting point for many fillers is the *Reader's Guide to Periodical Literature*. There are many other possible sources. Old books on the nickel and dime counter often have valuable information you can file away for future use. Travel folders are helpful. So are advertising handouts, government pamphlets, maps, house organs. Raw material never runs out.

New writers looking for a start in filler writing will find that the simplest kind of short piece to write is one centered around an odd or unusual object, place, or collection. For example, not long ago I noticed a newspaper story that described the many activities of elder statesman Bernard Baruch.

The Winners of PAGEANT PRESS Best Book Contest for 1955*

First Prize \$500

SETTING THE STAGE FOR JOHNNY TO READ

by *Ronnie Dustin Tudd, Ph.D.*

The authoritative reasons why Johnny can't read, and a step-by-step plan (with successful exercises) designed to increase the reading-readiness of every child. By the Dean of Education, Georgetown College.

Second Prize \$250

LOOK TO THIS DAY

by *Phyllis E. Heller*

A case study of family life told in the form of a novel. One woman's emotional problems, ably recounted, reflects the conflicts intrinsic in many modern marriages.

Third Prize \$150

SIN STREET

by *Paul N. Deadwile*

A raw, down-to-earth first novel which introduces a powerful native talent; the author is a young war veteran now serving a life sentence for a double-killing committed during a seizure of combat fatigue.

Honorable Mentions (\$100 Each)

AUTO-BIOGRAPHY

by *Harold B. Chase*

Amusing, nostalgic reminiscences of those days when the man who drove an automobile was a pioneer (to himself) and a lunatic to everyone else.

CRUMBS FROM THE MASTER'S TABLE

by *Chesnut Derricks*

A penetrating analysis of many of the false notions held about the American Negro; this engrossing study is an important contribution to inter-racial harmony.

BROADCASTING THE NEWS

by *O. Thomas Franklin*

First practical handbook for radio newsmen by one of the top newscasters in the country. A comprehensive, easy-to-read guide, invaluable to professionals and students.

FROM MYSTERY TO MEANING

by *Archie Matson*

A provocative book which establishes a theory that explains age-old mysteries. Fascinating reading by a noted churchman.

LOVE AND LOVE'S PHILOSOPHY

by *Heini Rindbaum, M.D.*

A history of love in all its aspects—erudite and philosophical, yet written with beautiful clarity and simplicity.

WAR SAGA

by *Marguerite T. Rosebery*

A powerful re-creation, told in fine, moving verse, of World War II and the events which preceded it.

LITTLE CHILD LOOKING

by *Leila Kendall Broome*

An important addition to the field of Juvenile Literature; this unique book might well be labeled "The Child's Introduction to Poetry."

* ANNOUNCING Best Book Contest for 1956 \$1600 in Cash Prizes

[No entry fee. Write for the simple rules.
Better still, send us your manuscript for
free report on publishing possibilities.]

PAGEANT PRESS, Inc.

Dept. AJ3

130 W. 42nd St., N. Y. 36

WE NEED STORIES

Hollywood agency handling top Hollywood stars needs story material of all kinds suitable for adaptation to motion picture, radio, and television production. Your story does not have to be published to

SELL TO HOLLYWOOD

60% of movies, and almost all television and radio productions, are made from unpublished stories. The head of our Story Department, who was with the Story Department of Warner Brothers Pictures studio for four years, can help you SELL YOUR STORY.

Our brochure describes in detail the kind of story material needed. For full information send 25c to cover costs of printing, handling, and mailing. The 25c is refundable when you send us your first story. This small charge is necessary to prevent our Story Department from being flooded with requests for free literature from curiosity seekers and others not seriously interested in selling stories. Address your request to:

The John and Charlotte Sager Agency

(Formerly The Helen Ainsworth Corp. Agency, Miss Ainsworth is now a producer at Columbia Pictures Studio.)

BH Box 224

Beverly Hills, California

FRIENDLY, EXPERT HELP

What every writer needs... 25 years satisfactory service worldwide clientele. Modern methods. Editing, revising, rewriting, ghosting, instruction; books, stories, speeches, articles, poems, fiction, non-fiction, text books. Each properly typed when ready. Free carbon on white paper. \$1.25 to \$1.75 a thousand word average. Minimum \$6.50.

IRMA A. GWIN-BUCHANAN

(San Francisco 1918 to 1943)
2140 Empire St., Stockton 5, California

WRITE FOR THE JUVENILES

Begin at the beginning and end up selling. The most comprehensive course of its kind on the market, covering every phase of story and article writing for tots to teens. (Learn the step-by-step procedure from one whose work is appearing currently in juvenile publications.) Not a "tell how" but a SHOW HOW course. Personal criticism included. Write for free particulars.

MARJORIE M. DAVIDSON

P. O. Box 104

Laceyville, Penna.

Confession Story Courses

Supervised and self-study courses. Story criticism; plots sold; other services. Free information.

DANIEL KEENAN, Teacher

P. O. Box 62

New York 63, N. Y.

GHOSTWRITER

Over twenty years experience in mending writing for marketing. I do not tell what to do. **I do it for you.** Reference women's WHO'S WHO. Correspondence requires return postage.

NATALIE NEWELL

2964 Aviation, A.J.

Miami 33, Florida

BOOK MSS. WANTED

County Histories, Historical Data, Biographies, Historical Novels, Religious Works, Poetry, Juvenile, etc. National Advertising. For full information write:

Paul Heard, Editor

AMERICAN GUILD PRESS

2218 N. Harwood St.

Dallas 1, Texas

One line in the piece caught my eye. It read: "His mother presented him with a lucky China cat when he set up his first office at the start of his career." The word *lucky* interested me immediately. The wheels started turning. A filler on the lucky charms of famous and not-so-famous people would definitely be salable.

I wrote brief notes to over 100 people asking them if they were superstitious and whether they had an unusual luck charm. The answers resulted in a long filler and a welcome check.

Your best bet is to start out by writing short fillers. You might like to write short jokes. Many times you can get the idea for such a filler from a friend or neighbor.

For example, one of my students told this in class recently:

"I was amused while visiting a doctor friend and family by the fact that his 3-year-old daughter pronounce the word *appendectomy*. When I returned home that night, I had the filler joke all worked out in my mind. It went like this:

When the caller rang the doctor's bell, the door was opened by the physician's small daughter.

"Is the doctor at home?" asked the caller pleasantly.

"No, sir," replied the child. "He's out at the moment performing an appendectomy."

"My," said the visitor, "that's a very big word for a little girl like you to use! Do you know what it means?"

"Oh, yes," the youngster announced. "It means \$175."

Whether that joke is funny to you or not, you can't hurt *my* feelings! I hope you'll make enough filler sales this month to earn *you* \$175.



FREE

The valuable brochure HOW TO MAKE THAT IMPORTANT FIRST SALE

will be sent upon request, and without obligation, to readers of the **Author & Journalist**. If you're tired of failure, send for this brochure and my **FREE** pamphlet which gives details of how I work with writers. If I take you in my limited circle of writers, you'll become a selling writer or my work with you won't cost you a penny!

GEORGE KELTON

MALIBU 1,

CALIFORNIA

AUTHOR & JOURNALIST

WHERE TO SELL FILLERS

FILLERS may result in many checks—generally small but sometimes substantial—for the writer who keeps his eyes and ears open. Also writing fillers is excellent practice for producing longer fact pieces.

Fillers should be submitted in the same form as any other prose manuscript. Of course they do not require queries in advance.

The list herewith comprises representative magazines that express willingness to consider fillers. Many other magazines publish fillers. Some prefer not to be listed lest they be overwhelmed with freelance contributions.

For a writer interested in preparing fillers, it is worth while to look for them in every publication he sees. He can size up the kinds used and submit accordingly whether the magazine is listed as a filler market or not.

Most magazines will return fillers if a stamped, self-addressed envelope is enclosed. Some have the policy of returning no fillers. This practice introduces complications for the writer, who can't be sure if his contribution has been accepted or rejected. It is up to a writer to decide whether he wants to submit material to a non-returning publication.

Fillers should be addressed to the editors unless a special department or individual is named in the following list.

Where prices are indicated in the list, the rate is per word or per item. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

Adventure, 205 E. 42nd St., New York 17. Shorts 1,000 words or less—anything with an unusual and exciting adventure background. \$10-\$25 an article. *Acc.*

American Farm Youth Magazine, Fairchild at Robinson, Danville, Ill. Jokes; short stories 100-350—of interest to rural youth. ¼¢ a word up. *Pub.*

The American Home, 300 Park Ave., New York 22. Material pertaining to all phases of home making and maintenance, how-to items. Mrs. Jean Austin, Editor. Date based on value and length of material. *Acc.*

The American Legion Magazine, 720 Fifth Ave., New York 19. Anecdotes of everyday American humor—home, work, or play—to 300 words. Address Parting Shots Editor. \$20. *Acc.*

Better Homes & Gardens, 1716 Locust St., Des Moines 3, Iowa. Recipes; brief items for departments—How-to for the Homemaker. How-to for the Handyman. How-to for the Home Gardener. Must be appropriate for gardened-home families. No off-color or sarcastic material. \$3-\$10. *Pub.*

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. Puzzles, things to do, short biographical incidents of great people, action photographs in interesting places. Low rates. *Acc.*

Boys' Life, New Brunswick, N. J. Contains a back-of-the-book section called The Duffel Bag averaging

SHORT STORIES WANTED

**New Cooperative Hard-Cover Anthology Series
Combines Works of Recognized Authors and Skilled Unknowns**

Whether you are a *Saturday Evening Post* regular or a talented but undiscovered author—if you can REALLY write, you now have an unprecedented opportunity! Your story can be published between hard covers, in distinctively printed and bound anthologies—which we advertise, distribute and promote . . . **to SELL!** National's acclaimed new plan is enabling the many who have already taken advantage of it to enjoy the professional recognition, necessary prestige and career-boost previously available only to book-length authors in cooperative publishing—but at a fraction of the cost to the author!

Accepted authors receive a **royalty** on every book sold! . . . You receive free copies—but are **not** obliged or expected to buy any books . . . You retain the copyright and *all* subsidiary rights . . . In addition to review copies to appropriate publications, copies are brought to the attention of motion picture studios and radio-TV story departments.

The latest volume in this series is on the market. It was advertised by display ads in the *N. Y. Times Sunday Book Review*, *N. Y. Post*, *Los Angeles Mirror*, *Seattle Post-Intelligencer*, *Denver Post*, and in ads featuring the local author's name in his home-area news-

papers. In addition, large ads were placed in key trade publications. Hundreds of mailed circulars plus counter cards worked to promote sales throughout the country.

All our cooperative anthologies (as well as our novels) receive the same all-out treatment: they are printed and bound by one of America's largest book plants, advertised nationally by our crack advertising agency, pushed hard by our sales promotion dept. . . . to make the books **sell!**—for besides professional recognition, we want our authors to quickly recoup their amazingly small investment and make a cash profit!

If you have faith in your story, this is your chance to do something about it!

All stories must be original, unpublished MSS., 2,000 to 5,000 words. Every type wanted. [Juvenile stories—not 'tiny tot'!—wanted for separate series. Submit to: Juv. Ed.] **STAMPED RETURN ENVELOPE REQUIRED.** Complete report on every MSS. **No reading charges.**

Submit MSS. or write for further details to:

**SHORT STORY EDITOR
NATIONAL PUBLISHING
COMPANY**

15 West 44th Street, New York 36, N. Y.



TV vs. THE SHORT STORY

It's your choice. We offer a practical, down-to-earth course in either TV technique or short story writing.

Will Lozier

134-25 Cherry Ave.

Flushing 55, New York

Without obligation, please send me information on:

- ☐ Writing for television
☐ Writing for magazines

Name _____

Address _____

City _____

State _____

Have you tried CIRENCESER?

An alive Canadian agency for authors everywhere. Let us place your manuscripts—fiction, articles, plays, light verse. Reading fees \$2.00 per 3000 words. Sales, ten percent; foreign fifteen. The RIGHT market may sell that rejected script! Criticism and revision if desired.

CIRENCESER LITERARY AGENCY

South Post Office Niagara Falls, Ontario, Canada

Writing for the Juveniles

is easy, instructive, pleasant and profitable. The largest market open to inexperienced writers—and the only one where you can EARN WHILE YOU LEARN! My specialized course of instruction in WRITING FOR THE JUVENILE MAGAZINES plainly teaches how to write for this wide-open market. Send for terms and descriptive folder.

WILLIAM C. DERRY

40 Rock Avenue

East Lynn, Mass.

NUMERICAL — The "Write" Way To Success

These courses teach you to write by having you write complete stories, not MEANINGLESS phrases and paragraphs! Yes, each lesson is a story of your own, and each story is a potential money-maker! Earn while you learn, under a selling instructor who has over ten years of teaching creative writing behind him.

COMPLETELY NEW!

NOMINAL COST!

THE NUMERICAL WRITING COURSES

Geo. M. Osborne, Dir.,

3898 Chase Street, Denver 14, Colo.

MANUSCRIPT TYPING

First Aid to Writers
Fast — Accurate — Neat
50c per 1000 Words
Minor Corrections
One Carbon if desired

MAUDE B. TABER

R. D. 3

Amsterdam, N. Y.

SALVAGE THAT SCRIPT!

CRITICISM, \$1 per 1,000 words. No flattery, but honest, constructive help. BLUE PENCILLING, PLOTTING, REWRITING, EDITING AND TYPING. Write me about your literary problems, enclosing a stamped envelope for reply.

Robert A. Wise

P. O. Box 338

Sierra Madre, Calif.

TO AUTHORS OF BOOKS

published on a COOPERATIVE BASIS, we have a plan for the additional promotion and distribution of your book WITHOUT COST TO YOU.

If interested, write for details to

WRITERS SERVICE

7 E. 42, N. Y. 17, N. Y.

Tel. MU 7-5690

10 pages an issue and consisting mostly of brief, photo-illustrated text on subjects of interest to boys such as how-to-do-it, modelmaking, crafts, hobbies, sports, nature, pets, and true adventure stories of about 800 words. 1/3 magazine page \$35, 1/2 page \$50, 1 page \$75. Acc.

Ceramic Age, 114 E. 32nd St., New York 16. Sales tips and news stories useful to the ceramics industry. B. H. Hellman, Editor-in-Chief. 2c, photos \$3.50-\$5. Pub.

Charley Jones Laugh Book Magazine, 438 N. Main St., Wichita, Kan. Jokes; anecdotes to 500 words. Charles E. Jones, Editor. Acc.

The Christian Parent, Highland, Ill. Short articles 300-500 words with a child-training angle or related to the Christian home. 1/2c. Acc.

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Address fillers to Family Features Editor. Anecdotes, quizzes, how-to items, and other brief material of general reader interest. Rate based on length. Acc.

Christian Youth, 1816 Chestnut St., Philadelphia 3, Pa. Fillers relating to Christian work, especially for readers of primary and junior ages. Must have evangelical Christian emphasis. 1/2c up.

Coronet, 488 Madison Ave., New York 22. Humorous stories, anecdotes, and jokes that can be enjoyed by a family audience; preferred length, 80-100 words, but up to 500 words if worth that length. Quizzes of general interest—should have at least 30 questions and a central theme. Address Filler Editor. About 10c a word for fillers; about \$75 each for quizzes. Pub.

The Country Guide, 290 Vaughan St., Winnipeg, Man., Canada. Almost wholly Canadian items related to agriculture and homemaking. Varying rates. Acc.

Escapade, 8511 Sunset Blvd., Los Angeles, Calif. Jokes. Short sophisticated humor dealing with the man vs. woman situation. David Zentner, Editor. 5c. 30 days after acc.

Everywoman's Magazine, 16 E. 40th St., New York 16. Quizzes, how-to items, fillers about hobbies. No set rate. Acc.

Extension, 1307 S. Wabash Ave., Chicago 5. Experiences, anecdotes, hobbies, and other material of appeal to the reader of a general family magazine; length 100-500 words. \$10-\$25. Acc.

Faith Today, 70 Elm St., New Canaan, Conn. Anecdotes, aphorisms, jokes, personal experiences appropriate to a general religious magazine. \$3 up. Pub.

The Family Handyman, 117 E. 31st St., New York. How-to items made up of photos and captions. \$7.50 per photo. Small home repair, improvement, remodeling items on how-to basis. Address P. H. Scheller, Managing Editor. Usual rates. Pub.

Farm Journal and Country Gentleman, Washington Square, Philadelphia 5, Pa. Typographical errors, jokes, quotes, how-to items for farm and home. C. P. Streeter, Editor. No fixed scale of payment. Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Oddities and other filler related to farming, rural life, animals; nostalgic rural material. R. J. McGinnis, Editor. \$10-\$15. Acc.

Fate Magazine, 806 Dempster St., Evanston, Ill. 300-word fact articles for departments True Mystic Experiences and My Proof of Survival. \$5 each. Pub.

Field & Stream, 383 Madison Ave., New York 17. How-to fillers about shooting, fishing, and related subjects, 300-500 words. 5c. Acc.

Flower Grower—The Home Garden Magazine, 70 E. 45th St., New York 17. Address fillers to William L. Meachem. Vegetable and salad recipes. How-to items on something to build for the garden out of wood, aluminum, or concrete; not more than 200 words, accompanied if possible by diagrams and photos. \$5. Acc.

Focus, 655 Madison Ave., New York 21. News items with a humorous twist. James A. Bryans, Editor. \$5 per item. Pub.

Forest & Outdoors Magazine, 4795 St. Catherine St. West, Montreal, Canada. Oddities and how-to items pertaining to forestry and general hunting and fishing topics; prefers 1-2 photos to illustrate idea. 1½c-2c a word. Pub.

Grit, Williamsport 3, Pa. Oddities and quizzes appealing to readers in small towns. Address Kenneth D. Loss. Acc.

Harper's Magazine, 49 E. 33rd St., New York 16. "Unfortunately we've never been able to define our fillers to our own satisfaction, and we're afraid we can't define them for anybody else, except that they should be short." See the magazine for types of material used. \$20. Acc.

Highlights for Children, Honesdale, Pa. Novel things for children 2-12 to make and do. \$3.50 up per unit. Pub.

Household, 912 Kansas Ave., Topeka Kan. Recipes, food preparation ideas, how-to items with or without photos; must be brief. \$5 without photos, how-to items with photos \$10-\$15. Recipes are not returned but are kept on file for possible use. Acc. except recipes, which are paid for on publication.

The Improvement Era, 50 N. Main St., Salt Lake City 1, Utah. Address fillers to Doyle L. Green, Managing Editor. Anecdotes, hobbies, experiences, handy hints for householders, occasional how-to items; fillers 300-1,000 words on any subject of current interest, philosophical, faith-promoting, etc. 1c a word. Acc.

Joker, Comedy, Jest, Quips, all four published by Humorama, Inc., 655 Madison Ave., New York 21. Anecdotes, jokes, paradoxes, humorous aphorisms, epigrams, puzzles. Maximum 200 words for jokes and anecdotes. 2c a word for jokes and anecdotes, 50c each for epigrams, aphorisms, paradoxes.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. Articles around 300 words and shorter fillers of interest to boys and girls in 3rd, 4th, 5th, and 6th grades. Good rates. Acc.

Juvenile Merchandising, 114 E. 32nd St., New York 16. Sales tips and news stories useful in the field, which includes juvenile furniture, wheel goods and accessories, toys—no soft goods. B. H. Heliman, Editor-in-Chief. 2c, photos \$3.50-\$5. Pub.

Ladies' Home Journal, Independence Square, Philadelphia 5, Pa. Anecdotes, aphorisms, short paragraphs in such fields as philosophy, semantics, origin of customs, maxims. \$7.50-\$15. Acc.

The Little Leaguer, Williamsport, Pa. The organ of Little League Baseball. Anecdotes and other fillers of special interest to sports-minded boys 8-12. Good rates. Pub.

Maclean's, 481 University Ave., Toronto, Ont., Canada. Address fillers to Ian Sclanders. Canadianec-

Sell In Three Months Or Money Back

**If You Can Write Correct English—
You Can Write Juveniles . . . And
Sell Within Three Months.**

In past years I have sold some 3000-3500
stories . . . articles . . . serials . . . series.
Now I'm teaching it.

ALSO CRITICISM AND COLLABORATION

**Write for Terms and FREE pamphlet
"Fundamentals of Juvenile Writing"**

Juvenile Books Manuscript Criticism a Specialty

Will Herman

1726 West 25th St.

Cleveland 13, Ohio

2000 ARTICLES YOU CAN WRITE AND SELL

Now, the "must" book for every writer. The author, Frank Dickson, has sold thousands of articles **based on ideas in this book**, and has helped others to sell thousands more. Says one writer: "For some 8 or 9 years, that gentleman's ideas have been keeping my bread and margarine paid for." Order your copy now of this handsome 70,000 word book and start writing to sell! \$2.00 postpaid. **PERENNIAL PRESS, Dept. AJ, 292 Lexington Ave., New York 16, N. Y.**

EASIEST WAY TO MAKE \$1 TO \$10 DAILY WRITING FILLERS

Will Heideman's New 1956 Revised Course & Markets. No long training or professional style and plotting technique needed. Shows how to write humor, juvenile stories, household tips, rewrites, etc. Complete with samples. 150 markets, also month of help to 1500 words of fillers if you order now. Other fiction courses and help available. Return this ad and \$1.00 today to:

WILL HEIDEMAN
P. O. Box 107-A

Fern Park, Fla.

MANUSCRIPT TYPING

Neatly, accurately, promptly

60c per 1000 words; book length, 50c per
1000 words.

Florence Kowalski

158 Lincoln Blvd.

Kenmore 17 (Buffalo), N. Y.

Book Writing Help

When you write your first book you will need some professional help, and you get such help from an author who writes books of his own. I have been coaching writers into print for two decades. I shall be doing it this year and the next. I can do it for you.

Write for my free descriptive folder entitled **Book Writing Help**. It tells you what I do and how we get started.

CHARLES CARSON, Literary Consultant

Post Office Box 638-A, Manhattan Beach, Calif.



NEED WE SAY MORE?

A client writes: "You are the first agent—who ever did anything constructive for me. All others went off on a tangent with beautiful theories, none of which were practical." (name on request)

Novels — Short Stories — Articles — Plays
Write for Television and radio—Plays read by Broadway producers.

ANALYSIS — CRITICISM — GUIDANCE
REPRESENTATION

Reading fees: \$4.00 up to 5,000 words; over 5,000 and up to 10,000, 75c per thousand; 10,000 to 40,000, \$10.00; full length novels & plays, \$15.00. Manuscripts typed, 20c per page. Return postage with each ms. please. Send for FREE BOOKLET, "To The New Writer."

NEW YORK LITERARY AGENCY

910 Riverside Drive New York 32, N. Y.

"I'LL BUY YOUR STORIES!" SAY THE EDITORS.

The demand for non-fiction of all types—fillers, trade journal articles, photo-stories, publicity, advertising copy, radio features, columns and syndication was never greater. New 3,000 word free illustrated folder explains why editors are today telling hundreds of new writers why they'll buy their stories. Write right now to

THE NON-FICTION PRESS

Dept. N, Box 1008 Glendale, Calif.

INDIA PALME

Box 77067, 1219 Jefferson Blvd., Los Angeles 7, California

Writer of long experience offers help to Short Story writers. My fee: \$1 per 1,000 words. Min. \$3 per ms. A stamped self-addressed envelope, please.

DO YOU HAVE A MANUSCRIPT?

We need stories, novels and articles to sell to publishers. Established writers no reading fee. Beginners \$3 for short scripts up to 3,000 words; \$10 for novels. Commission 10%. We placed a best seller.

MANUSCRIPT BUREAU

154 Nassau St.—Tribune Bldg. New York 38, N. Y.

CORRECT TYPING

A manuscript which is correct in every detail will give you the advantage. 50c per thousand words. Free carbon. Mailed flat.

PAULINE LOZIER

134-25 Cherry Ave. Flushing 55, N. Y.

CASH FOR FILLERS

"PEN MONEY" lists over 400 paying markets for fillers, brief items, and "shorticles" of all types, besides presenting instructive articles on how to write salable filler material. Published twice yearly. Send 50c for sample copy.

A. D. FREESE & SONS
Box A, Upland, Ind.

WE SELL SHORT STORIES, BOOKS, PLAYS, ARTICLES.

34 Yrs. As Literary Agents—Beginners Welcomed. Poetry also considered. Editing, revision, honest criticism. Personal representation for established writers. For information and references write to:

ANITA DIAMANT
The WRITERS' WORKSHOP, Inc.
280 Madison Avenue, New York 16, N. Y.

dote section uses anecdotes 200-500 words taken from the Canadian past and fully documented. \$50. Quizzes—must be more than "True or False" or "Yes or No" type; a pictorial gimmick will help. \$25. For Parade section brief topical anecdotes from the Canadian scene. \$5-\$10. Acc.

McCall's, 230 Park Ave., New York 17. Anecdotes and experiences relating to family, home, or community. Address Dorothy Mortas Moore. Acc.

Mechanix Illustrated, 67 W. 44th St., New York 36. One-page articles (1,000 words) and picture sets (\$75) and half-page articles and picture sets (\$30) on new inventions, gadgets, weapons, planes, cars, hobbies—almost anything in the science-mechanical field. One-photo fillers complete with captions on short cuts in home. Single photos (8x10 glossies) \$15. Address Larry Sanders, Feature Editor, or Bob Brightman, Crafts and Hobbies Editor. Acc.

Modern Photography, 33 W. 60th St., New York 23. Items on photographic kinks, short cuts, with 1-3 photographic illustrations, horizontal glossies 8x10; text and/or caption 100-500 words. Varying rates. Acc.

My Chum, Highland, Ill. Puzzles, hobbies, how-to items, suitable for children 4-14. All spiritually helpful. 1/2c. Acc.

National Roofer, Siding & Insulation Contractor, 315 W. Madison St., Chicago 6. Oddities with trade connection; sales tips, how-to items; experiences related to the industry—100-300 words. 1c. Pub.

National Skiing, Box 7858, Lakewood Branch, Denver 15, Colo. Anecdotes, epigrams, oddities pertaining to skiing. 50c per published inch. Pub.

Nature Magazine, 1214 16th St., N. W., Washington 6, D. C. A few fillers on nature subjects 200-400 words with a picture. 2c. Acc.

The New York Times Magazine, 229 W. 43rd St., New York 36. Address fillers to Lester Markel, Sunday Editor. Oddities; quizzes with a news peg; short articles with direct relationship to current news, but lightly done and narrower in scope than full-length pieces. \$30 per 1,000 words. Acc.

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio. A Catholic weekly issued in three separate editions for Grades 1, 2, and 3. Short stories 100-150 words; animal, child experience, religious, hobbies, how to make things, sports, school, science and nature, transportation. Brief true sketches on incidents in lives of child saints, 100-125 words. 3c. Acc. Overstocked at present and not in the market except for unusually good material.

PEN Magazine, Box 2451, Denver 1, Colo. Magazine contains 2-page filler department, Put It This Way, covering "favorite stories, pet peeves, things you're glad or mad about." Fillers should be in letter form under 150 words with light, humorous touch. 3c a word. Acc.

Popular Dogs, 2009 Ranstead St., Philadelphia 3, Pa. Anecdotes, oddities, sales suggestions, experiences, hints on care or rearing of dogs; maximum 250 words. 50c a published inch. Pub.

Popular Mechanics, 200 E. Ontario St., Chicago 11. Fillers on new developments in fields of science, mechanics, invention, industry achievement, discovery, and hobbies of a mechanical nature. \$10 per photo and brief article. Prefers photos with human interest and stressing the mechanical. How-to-do-it articles on craft and shop work with photos and rough drawings. Short items about new and easier ways to do everyday tasks. Good rates. Acc.

Profitable Hobbies, 543 Westport Road, Kansas City 11, Mo. One quiz a month (\$5) on any topic. Items to 200 words on specific persons who have devised ways to make money in spare time (\$2). For This Hobby World, items 50-150 words on specific persons with unusual, not necessarily profit-making hobbies (\$1). Acc.

The Progressive Farmer, Birmingham 2, Ala. Simple, peppy experience stories of individuals, groups, and organizations—handicrafts, hobbies, money-making plans—325-650 words with photos if possible. Monthly departments: Country Voices, Young-folks Letter Contest, Young Artist, Pickin's, Handy Devices, Our Women Speak. Only original material is used. Payment at varying rates. Pub. Prospective contributors may obtain a copy of the magazine by addressing the Service Department.

Quote, P. O. Box 611, Indianapolis 6, Ind. Original anecdotes to 150 words for the use of public speakers. Original epigrams. Maxwell Droke. Varying rates according to quality. Acc.

The Reader's Digest, Pleasantville, N. Y. Address fillers to Miss Edith L. Miller, Department Editor. Anecdotes, jokes, aphorisms, typographical errors, experiences. Puzzles and quizzes only if previously published. Toward More Picturesque speech (\$10). Life in These United States, Life in This Wide World, and Humor in Uniform (\$100). Material for these departments must be true and not previously published. Laughter the Best Medicine, Personal Glimpses, Quotable Quotes; payment for these departments according to length. In the case of already published material, full source must be given—author, magazine or newspaper, date and page. Pub.

Real Magazine, 10 E. 40th St., New York 16. Current or historical adventurous material about men sports oddities; original quizzes chiefly about subjects of male interest. One or two photos should accompany material if feasible. Ray Robinson, Editor. Two lengths: 400 words \$25, 800-900 words \$50. Acc.

Redbook Magazine, 230 Park Ave., New York 7. One-line epigrams. Humorous verse, usually 4 lines, on young married life, bringing up children, household problems, etc. Occasional puzzles, but they cannot require special information or education. One- or two-column prose fillers particularly in demand—true vignettes that give the reader some kind of reward at the end, either funny or inspirational (in essence, true short-short stories); dramatic, touching or humorous personal experience (under 500 words). All material should be directed to young adults (18-35). Address Mrs. Lynn Minton. Top slick rates. Acc.

The Rotarian, 1600 Ridge Ave., Evanston, Ill. Puzzles, quizzes, other filler as needed. Must interest business men. \$7.50 each for puzzles and quizzes, varying rates for other material. Acc.

The Saturday Evening Post, Independence Square, Philadelphia 5, Pa. The Perfect Squelch—authentic, unpublished anecdotes. ("Keep in mind that The Perfect Squelch is primarily a humor feature; grim and unpleasant squelches are not welcome. The person squelched is 'the villain of the act' and should deserve squelching.") \$100. What Would You Have Done?—simple, everyday solutions to urgent problems of a mechanical or physical nature. \$100. Original, unpublished epigrams—preferably one short sentence not heavily philosophical. \$10. Other filler features such as You Be the Judge are used, but there is too heavy a backlog of material to permit of considering contributions now. Address fillers to Back-of-the-Book Editor. Acc.

Science and Mechanics, 450 E. Ohio St., Chicago 11. How-to-do-it construction projects, including "shop kinks." Emphasis on drawings or photos of professional quality actually showing "how", materials list with sources of supply on built projects. Don Dinwiddie, Editor. Good rates. Acc.

The Seng Book, 1450 N. Dayton St., Chicago 22. Address fillers to Editor, Dollars for Dealers. 100-300 word ideas for display, selling, goodwill building, etc., successfully used by retail stores in the furniture field. \$2 each. Acc. No submissions acknowledged or returned.

Don't Aim Too High!

If you're not selling top-class markets, consider the Shopping News, Newspaper Syndicates, Rural Magazines and Industrial Personnel Publications' SMALL-SALE markets. We need new writers, and old, in these much-easier-to-sell fields who will slant fiction and articles our way regularly. The short-short especially required.

Marketing fee for immediate submission test to these responsive, alert markets is 90c per script under 1,500 words, \$1.80 to 5,000, \$2.50 over 5,000; book lengths for novelettes and serials \$7.50; refunded when placed. 15% commission exacted. All submissions must have fee accompanying.

Syndicate & Fiction Marketing Agency

307 East 4th Street, Dept. MJ Cincinnati 2, Ohio

RIGHT WORDS WRITE CHECKS!

Make your plots pay! Many I've helped have sold to Movies and TV. Over 15 years of scripting experience inside Hollywood Studios. COMPLETE writing help, or Ghosting, on Novels, Stories, Screen, TV, and Stage Plays. Write me your problem for free reply.

JESSICA FOX MAY

Phone 5602 Fernwood Avenue
Hollywood 2-5448 Hollywood 28, Calif.

EXPERIENCED TYPIST

Neat, dependable service. Approved editor's style on 16-lb. or 20-lb. bond paper. Extra first and last pages. One carbon copy free. Corrections in spelling, grammar, punctuation, etc. All work proofread and mailed to you FLAT. 40c per thousand words, PLUS POSTAGE. Editing and typing complete \$1.00 per thousand words. (New Electric typewriter.)

AGNES CAMPBELL

868 South Pearl, Suite No. 2 Denver 9, Colorado

Question:

What is the only Western magazine selected for inclusion in the world-famous Time Capsule (built to last 5,000 years)?

(Clue: It has made a particular point, throughout its 23-year span, of encouraging new writers.)

(answer on page 29)

Song Poems and Lyrics Wanted

Mail to:

TinPan Alley, Inc.

1650 Broadway

New York 19, N. Y.

GHOST WRITING

My work has been published in the United States, Canada, England, Scotland, India and in braille. I'd like to help you, too. Tell me your needs and write for details.

WILL LOZIER

134-25 Cherry Avenue, Flushing 55, N. Y.

IT'S TIME TO WRITE

About SEPTEMBER in MARCH! Editors are looking for stories—articles—poems with an early autumn theme. And in APRIL they're buying for OCTOBER! Time your submissions for SALES with IT'S TIME TO WRITE—the perpetual calendar for writers. Send \$1 to IT'S TIME TO WRITE, 776 Broadway, Denver 3, Colo.

WRITE FOR TELEVISION

Learn How You Can Earn from \$200 to \$1,200 per script writing for this fabulous new medium. Send for free information.

DAUGHERTY'S SERVICE

703 Pulaski St.

Lincoln, Illinois

I'LL DO IT FOR YOU

Sick of rejects! I have ghost-written millions of words of stories, articles, books for hundreds of satisfied clients. I may be able to help you see your name in print and make money on your raw material. Reasonable rates. Particulars FREE. Also Slant Chart & Best Plot Formula.

WILL HEIDEMAN

P. O. Box 107-A

Fern Park, Fla.

MANUSCRIPTS TYPED!

Electric Typing

Your manuscripts improved in many details: Spelling, punctuation, awkward phrases, compounding, etc. Good Bond—One Carbon—\$1.25 to \$1.75 per thousand words. First and Last Pages FREE!

Harold DuMontier

Rt. 2, Box 38, Dept. AJ

Greenfield, Mass.

DON'T PAY FOR THE BOOKS YOU PAID TO HAVE PRODUCED!

Send for free folder describing a low cost publishing program in which all copies and all rights belong to the author, plus 70% royalty on all copies we sell for you.

WILLIAM-FREDERICK PRESS

313 West 35th Street

New York 1, N. Y.

MANUSCRIPT ENVELOPES

Good quality Kraft with gummed flaps. Writers have bought these from me for years.

25	9x12 and 25 9½x12½	\$1.50
50	No. 10 and 50 No. 11	1.25
32	6x9 and 32 6½x9½	1.25
Add 75c postage on each above groups.		
Excess will be refunded.		
100	5½x8½ notehead and 100 6¾ envelopes	
	printed in three lines	Prepaid 1.50

LEE E. GOOCH

Box 202-AJ

Writers Supplies Since '35

Hernando, Miss.

WILL LOZIER

Now offers the writing profession a complete literary service. Drop me a line and tell me your needs.

LOZIER LITERARY SERVICE

134-25 Cherry Avenue

Flushing 55, N. Y.

The Sentinel, Baptist Sunday School Board, 127 Ninth Ave., N., Nashville 3, Tenn. Articles 300-700 words on birds, animals, gardening, games, things to make and do. For boys and girls about 9-12. 1c a word up. Acc.

Sepia, 1200 Harding St., Fort Worth, Tex. Oddities; true experiences; contributions to special departments—Entertainment, Religion, Current News. Material must deal with the Negro race. Open rates. Acc.

Ski Magazine, Hanover, N. H. Filler material of any length of interest to skiers nationally and internationally. Local and news briefs are furnished by regular correspondents. Shorts 100-400 words—humorous, unique, how-to-do-it, human interest or historical about skiing—are especially welcome. Good rates.

Southern Farm & Home, Reuben and Summit Sts., Montgomery 1, Ala. How-to, food, and other non-fiction articles; with photos, to 500 words. Hints. Address Vivian Thomas. 3c a word, hints \$2 each. Pub.

Sports Afield, 959 Eighth Ave., New York 19. Hints and how-to items pertaining to the outdoor field—hunting, fishing, camping, boating, etc. One or two columns with black and white photos. Ted Kesting, Editor. \$50-\$75. Acc.

Storyland, Christian Board of Education, Beaumont St. and Pine Blvd., Box 179, St. Louis 3, Mo. Handicraft articles under 500 words; simple puzzles. For children 4-9. About ½c a word. Acc.

Story Trails, Winona Lake, Ind. How-to fillers for children 9-12. 1c a word. Acc.

Sunday Digest, David C. Cook Publishing Co., Elgin, Ill. Anecdotes, jokes, puzzles, quizzes, oddities, etc., all having a good moral tone though not necessarily teaching or preaching. Maximum 300 words. 2c a word up, minimum \$2.50. Acc.

This Day, 3558 S. Jefferson St., St. Louis 18, Mo. Puzzles, quizzes, jokes suited to a religious magazine. \$1-\$6. Acc.

Today's Health, 535 N. Dearborn St., Chicago 10. In the market for spot drawings (\$15) and cartoons (\$25) appropriate to its field. No other filler. Acc.

Today's Secretary, 330 W. 42nd St., New York 36. Anecdotes, hints, how-to items, experiences, relating to a business girl's work or way of life. Preferred length 250-400 words, but may be shorter. Address Sally Clarke. \$10 up per filler. Acc.

The Toronto Star Weekly, 80 King St. W., Toronto, Ont., Canada. How-to items for Homecraft Page. Varying rates. Acc.

Town Journal, 1111 E. St., N. W., Washington 4, D. C. Address Town Press Editor with short original newspaper clippings witty or thought-provoking—preferably from towns of 10,000 or less. No such items returned. \$5. Pub. Along Main Street (Address Department T) contains short items on unusual ideas actually used by small towns with benefits to clubs, merchants, churches, community development, etc. \$10. Pub. Bypaths uses epigrams, quips, and short humorous verse—any subject. \$5 up. Acc. Second Thoughts comprises 400-word filler feature appearing about six times a year. Relates a common happening, previously unrecognized for its spiritual application, out of which is drawn, "on second thought," a positive moral or philosophical conclusion for broad application to daily living. \$25. Pub. And So They Called It (town name) is the authentic story of why an interesting or unusual name was chosen for a community, illustrated with photo of highway sign. \$25. Pub.

Tracks Magazine, Terminal Tower, Cleveland, Ohio. Jokes. Address Sidetracks Editor. \$5 each. Acc.

AUTHOR & JOURNALIST

Trailblazer, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. Puzzles, quizzes, games for children 9-12. 1c a word. Acc.

True Detective, 206 E. 43rd St., New York 17. Fillers on the lighter side of crime; all must be true material with corroborating research material. Spots and 1-2 columns. Spot \$4, 1 column \$25. Acc.

True Mystery, True Crime, Police Detective, Women in Crime, Sky Publishing Co., 270 Park Ave., New York 17. Address fillers for all four magazines to William Carrington Guy, Executive Editor. Oddities, quizzes, unusual crimes, unusual laws, etc. \$10-\$15 each. Acc.

Turf and Sport Digest, 511-513 Oakland Ave., Baltimore 12, Md. A magazine concerned solely with Thoroughbred horse racing. Hoss-Word Puzzles (cross-word) using as many turf names and terms as possible—15 squares each way; pen or pencil sketch adequate. \$5. Pub. Oddities for Racing Rarities department; indicate source of material—with clippings if possible. \$1. Pub.

U. S. Lady, 734 15th St., Washington 5, D. C. Anecdotes, oddities, hints, how-to items, hobbies, experiences—directed toward service wives or dealing with service life in some manner. Humor always welcome. Length for fillers, 250-750 words. \$5-\$25. Pub.

Venture, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. Puzzles, games, quizzes of interest to younger teenage readers. 1c a word up. Acc.

The Wallpaper Magazine, 114 E. 32nd St., New York 16. Sales tips and news stories useful in the wallpaper field. B. H. Hellman, Editor-in-Chief. 2c, photos \$3.50-\$5. Pub.

Weekend Magazine, 231 St. James St., W., Montreal, Canada. A limited market for topical fillers of special interest to Canadian readers. Good rates. Acc.

Western Family, 1300 N. Wilton Place, Los Angeles 28, Calif. Uses three or more monthly columns containing shorts 50-100 words: Your Child, Food Tips (food preparation, recipe ideas, homemaking, short cuts), Household Hints (homemaking and home maintenance). \$1—more if accompanied by photos or drawings. Pub.

Woman's Day, 19 W. 44th St., New York 36. Human experiences, garden or home topics, technical instructions for handiwork of any kind, party suggestions—preferred length 500-1,000 words. No set rate. Acc.

Woman's Home Companion, 640 Fifth Ave., New York 19. 30-40 words of descriptive text on home-making and how-to ideas using materials around the house; ideas for parties, travel, moneymaking. Magazine supplies the illustrations accompanying fillers. \$5. Acc. Less space available for such material than formerly.

Yankee, Dublin, N. H. New England anecdotes and jokes not over 100 words. \$1-\$5. Pub.

Your Life, Your Health, Woman's Life, Your Personality, Marriage Magazine, 270 Park Ave., New York 17. Address fillers to **Your Life** to be considered for all these publications. Anecdotes, puzzles, quizzes. Especially interested in anecdotes featuring well-known persons, also personal experiences with amusing, warmly human, or inspirational angles. Maximum, 200 words. Good rates. Acc.

Your New Baby, 52 Vanderbilt Ave., New York 17. Material dealing with all aspects of baby care to 700 words. Hints 150-200 words on how particular problems involving baby care were solved—for monthly column Good Ideas from Other Mothers. Address Mrs. Claire Glass. Varying rates on longer fillers. Acc. Hints \$5. Pub.

WRITER'S WORKSHOP

BY CORRESPONDENCE

Television - Plays - Short Stories

The world-famous Egri Method of Dramatic Writing for professional and beginning writers. Work in your home under the personal direction of the master teacher

LAJOS EGRI

author of "The Art of Dramatic Writing" (Simon & Schuster, 6th printing. "This book will live through the ages."—Gabriel Pascal)

Collaboration and Criticism Services

EGRI COURSE

Established 1930

2 Columbus Circle
New York 19, N. Y.

Lic. N. Y. State

POETS: Send self-addressed stamped envelope for PRIZE PROGRAM. Quarterly prizes \$25; many other prizes. You will receive also description of **HELP YOURSELF HANDBOOKS** (\$1 each) containing 999 PLACES TO SEND POEMS.

KALEIDOGRAPH, A National Magazine of Poetry
(Published Quarterly, 50c copy; \$2 a year.)

624 N. Vernon Ave.

Dallas 8, Texas

SELL YOUR SMALL FRY VERSE

If you're interested in selling your poems for children, send me \$1.00 with each poem under 16 lines, or \$2 for longer poems, and I'll revise and/or suggest markets for your juvenile verse. Ask for free pamphlet.

ELEANOR DENNIS

Box 308

Conneaut Lake, Pa.

A SUPERB HOW-TO BOOK FOR POETS

So clear beginners make astonishing progress. So comprehensive advanced students find it invaluable. Excellent for class use or individual study. 96 pages packed with the help you need to write successfully. One dollar postpaid. Order your copy of **You Can Write a Poem** today.

GAIL BROOK BURKET

1020 Lake Shore Drive

Evanston, Illinois

\$65.00

50 copies 15 page poetry books in cloth covers. Additional copies on royalty basis. Novels and prose works quoted on request. Please describe book in detail.

THE CAXTON PRESS

P. O. Box 1431

Cincinnati 11, Ohio

POETS

Let us examine one or more of your best poems for suitability as song material. Send poems on any subject. We will analyze them FREE and send you interesting information on how to transform your best poems into songs. No obligation, at course.

CROWN MUSIC CO.

1476-P Broadway

New York 36, N. Y.

YOUR POETRY BOOK PUBLISHED

Total Cost \$199.50 (average size)
Beautiful books promptly printed

Send manuscript

FLORIDA POETRY PRESS

P. O. Box 1012

Daytona Beach, Fla.

23rd WRITERS' CONFERENCE

in the ROCKY MOUNTAINS
JULY 23 - AUGUST 10, 1956

Workshops in novel, short story, poetry, non-fiction, juvenile fiction, television drama, and writing-marketing problems.

Distinguished staff, including: Philip Wylie, May Sarton, Warren Beck, Walter S. Campbell, Phyllis Whitney, Harry Muheim, and others.

Write Don Saunders, Conference Director

UNIVERSITY of COLORADO

Mackay 367, Boulder, Colorado

SOUTHWEST WRITERS CONFERENCE

June 2-5th

8 Publishers, 11 Editors, Author's Agent, TV Specialists, Contests—mss. returned with comment—\$1000 in Prizes

Write: DEE WOODS

406 S. Carancahua

Corpus Christi, Texas

CHICAGO WRITERS' CONFERENCE

April 27 - 28

Workshops in fiction, article, juvenile, and other fields conducted by top editors and writers. **Cash prizes!** All sessions held at Fine Arts Bldg. For details, write to:

IRV. LEIBERMAN

1555 Luxor Road

Cleveland 18, Ohio

INTERESTED IN WRITING?

Plan to attend the CHRISTIAN WRITERS AND EDITORS' CONFERENCE at Green Lake, Wisconsin, July 7-14. Workshops will be held in fiction, articles, curriculum, poetry, youth topics, and scripts for radio and television. Also, a course for teachers of journalism. A second week (July 14-21) will be devoted to creative writing. For information, write to Dr. Benjamin P. Browne, Director, 1703 Chestnut St., Philadelphia 3, Pa.

FIFTH ANNUAL MID-WEST SILVER LAKE WRITERS CONFERENCE

June 25-30, 1956

Topics: Novel, Poetry, Juvenile Fiction, Short Story, Religious Writing, Play Writing

Leaders: Le Sueur, Smith, Willen, Willis, Coleman
Work Scholarships Available — Many Recreations
Writers' Retreat — May thru October

Address P. Evans Coleman, Ph.D., Oak Haven, Fairmont, Minn.

MANUSCRIPTS TYPED

according to editorial requirements, neatly, expertly. Promptness a specialty—rush jobs accepted. 60c per 1,000 words—50c above 10,000. Included free: extra first and last sheets and carbon.

Shirley M. Mooney
Hawkins, Texas

Behind Literary Discoveries

By WILLIAM C. LENGEL

Noted Book and Magazine Editor

THERE'S a story behind every discovery. Just to show you how fortuitously some so-called editorial discoveries are made, some years ago I was in England as the European editorial representative of the various Hearst magazines.

On a trip to Paris I was invited to the annual dinner of the Paris Press Club by Basil Woon, the famous newspaper correspondent. We stopped at the Ritz Bar for a cocktail.

Suddenly Woon turned to me and said: "Know this chap standing next to me?"

I looked and saw a chunky, black-haired, scowling scar-faced young man. I admitted I didn't know him.

Woon said: "You should meet him. He writes for the Left Bank magazines here. His stuff seems pretty good."

"All right," I said. "I'm here to see writers."

Woon took the young writer by the left arm, turned him around and said, "Mr. Lengel, this is Ernest Hemingway."

I said: "I understand you write."

He scowled as Woon explained that I was an editor of *Cosmopolitan*.

I said: "I'll bet you have a manuscript with you."

I had seen a bulge in his back pocket—which could have been a six-shooter. I lifted his dinner jacket. Sure enough, the bulge turned out to be a manuscript.

I can't say that Hemingway protested when I took it except to growl, "You won't like it."

I am sure you must know that at a Paris Press Club dinner champagne flows—like champagne. So I was a little bit weary when I got back to the hotel sometime after three in the morning. I was still feeling pretty tired when I climbed aboard the boat train some hours later.

Now, I have an aversion to reading manuscripts on a train, especially as I felt at the moment. But my interest was too great in this manuscript I'd filched from the pocket of a new writer, touted to me as promising.

I hadn't read more than a page when gone was my train-sickness, gone was everything except my complete absorption in the magic tapestry of words that this young, unknown author had woven.

That story was "Fifty Grand," still one of the finest Hemingway has ever written.

Naturally I rushed the manuscript on the first boat bound for America to Ray Long, the editor

Make Your Writing PROFITABLE this Summer, Too!

Vacation at my N. H. Writers' Colony. Learn how from the author of the prize-winning novel, *THE DEVIL'S HANDMAIDENS*. I have helped hundreds to success in fiction, poetry, articles, etc. A trial criticism at \$1 per M words will prove that I can help you. Reference: *Who's Who in the Midwest*. Or visit my Chicago class or N. H. Colony

49 Salem Lane

MILDRED I. REID
Literary Critic

Evanston, Illinois

MY SEVEN BOOKS

1—WRITERS: HERE'S HOW! (Basic Technique)	\$1.00
2—WRITERS: HELP YOURSELVES! (Formulas)	2.50
4—WRITERS: MAKE IT SELL! (Advance Technique)	2.50
5—WRITERS: TRY SHORT STORIES (8 types explained)	2.00
6—WRITERS: LEARN TO EARN! (New approach to writing)	3.00
7—THE DEVIL'S HANDMAIDENS Novel	\$3.50 From me 2.50

of *Cosmopolitan*. You can imagine my surprise when it came back to me three or four weeks later. Mr. Long wrote that he agreed with my opinion of the work of this new writer. But the inventory of *Cosmopolitan* was so filled with strong stories, lacking in woman interest, that he just couldn't afford to take on anything of this nature.

He later repented that decision in his book, *The Twenty Best Stories in Ray Long's Twenty Years as an Editor*. "Fifty Grand" was the lead story!

Just the same, in vindication of Ray Long, "Fifty Grand" was turned down by the *Saturday Evening Post*, by *Collier's*, by *Liberty*, even by *Scribner's*, under the editorship of Maxwell Perkins, who later became Hemingway's mentor and editorial guide.

All of this may give you some insight into why good stories are turned down by many editors, only to find a home in another magazine.

What Besides Talent?

[Continued from page 13]

lable algebra of chance." It was the best advice I could have had. I wish I had been able then to understand it and live by it; by now, almost 20 years later, I find myself repeating his words to people who write to me in the same spirit in which I then wrote to him.

"The incalculable algebra of chance." So be it; anyone had better admit its potency. But let us not forget entirely the things which are matters not of talent, not of luck, not of social or personal inevitability, but of the braced human will. Maybe we haven't the basic stuff to be the writers we hope to be or want to be. But we can do as well as the next man in forcing ourselves up the hard road toward a full realization of the capacities we do have.

The problem is not how to cheat or chisel or entice recognition. The problem is to become somebody worth noticing. I make no specifications about the sort of thing one writes. Whether we pick and crack our own psychological lice, or try to catch the hard real qualities of the objective world; whether we live by the senses or the mind, inward or outward, will be pretty much established for us by our native capacities. The advice therefore comes ultimately back to the questions: What have we got? and How can we make the fullest use of it? Before we make books we have the job of making a man.

Talent may be free, but we are charged for its development and use. In the long run it is to questions of character that literary advice must address itself. I am not speaking of how a man behaves himself. "The fact that a man is a poisoner," said Oscar Wilde, "has nothing to do with his prose." And we do not necessarily expect writers and artists to be impeccable by the terms of conventional morals, precisely because one of their functions is to test and question everything, including morals, to make themselves guinea pigs and if necessary sacrifices. It is this moral imperative, rather than any conventional system, to which they owe their duty; and it is the highest of all moral obligations, because its purpose is the illumination and intensification of life.

MARCH, 1956

Attention-Writers!

Publication of your manuscript in book form is not the end, but the beginning of our service to you. This is what your book gets: **REVIEWS** in key periodicals, complete **PUBLICITY** in your own area, expert **PROMOTION** throughout the country, a chance for unlimited free **EXTRA PRINTINGS**. Many titles published on some form of subsidy basis. Send your manuscript for editorial evaluation to:

GREENWICH BOOK PUBLISHERS, INC.
Attn: MR. TAYLOR
489 Fifth Ave., N. Y. 17, N. Y.

WRITE AS A PROFESSIONAL!

Learn how through our new method of individualized, personal instruction. Send for outline synopsis of 40 basic lessons, covering fiction and non-fiction technique.

American Institute of Professional Writing
Alameda, New Mexico

PROFIT . . .

For profit on your first book it is important for you to get our plan of publication. All types and sizes of manuscripts quoted on.

TRIANGLE PUBLISHING CO.
3104 Ross Ave. Dallas 1, Texas

ARTICLES AND STORIES WANTED

Manuscripts edited and marketed.
No course of study but lots of personal help and guidance.
Write for FREE copy of "Article Writing for Beginners."

L. TURNER LITERARY SERVICES
10 Redwood Ave., Toronto 8, Ont., Canada

MANUSCRIPT TYPING

50c Per Thousand Words

Work Guaranteed to be Accurate and Neat.
Price includes: Minor corrections; one carbon copy if desired. Also, extra first and last sheets.

23 Years Typing Experience

HELEN M. MYERS
121 S. Potomac St. Waynesboro, Pa.

Answer: to question on page 25

COMPLETE WESTERN BOOK MAGAZINE. (Which is published by Stadium Publishing Corp., 655 Madison Ave., New York 21, N. Y. Robert O. Erisman, Editor; Arthur Lane, Assoc. Editor.) (Who also publish BEST WESTERN, WESTERN NOVEL & SHORT STORIES, 2-GUN WESTERN, and WESTERN SHORT STORIES.)

GAMBLE A BUCK?

That's all it takes to learn about writing comic book stories. My 15,000 word booklet, **FUNDAMENTALS OF COMIC SCRIPT WRITING**, tells you how. No drawing experience needed. Send your dollar to:

EARLE C. BERGMAN
1255 North Gordon St.
Hollywood 38, Calif.

Books for Writers

In this department are reviews of new books of special interest to writers. As a service to its readers, *Author & Journalist* will supply any of these books at the published price postpaid. Send order with remittance to *Author & Journalist*, 1313 National Bank of Topeka Building, Topeka, Kansas.

THE WRITER OBSERVED, by Harvey Breit. World Publishing Company. 288 pages. \$3.75.

Here are some sixty interviews and personality sketches of authors ranging from T. S. Eliot to Frances Parkinson Keyes. The reader gets a fine bird's-eye view of the authors and what makes them tick. The sketches, brief and to the point, show shrewder discernment than do many long literary studies.

THE MAGIC KEY TO SUCCESSFUL WRITING, by Maxine Lewis. Prentice-Hall, Inc. 270 pages. \$3.95.

Notwithstanding the title, this is no trick book. It is a sound, realistic discussion of what the writer needs in order to produce acceptable work. The magic key to which the author refers consists in taking the actual steps to make good on one's decision to be a writer.

Miss Lewis, fiction editor of *Family Circle*, traces the development of the typical writer of fiction. She poses the questions the writer must answer: How can I put my imagination to work? What do I have to say? How can I create a market for my stories? The emphasis is less on techniques than on expressing the emotional core of one's being.

2000 ARTICLES YOU CAN WRITE AND SELL, by Frank A. Dickson. Perennial Press. 90 pages. \$2.

A practical manual explaining how and where any writer can find abundant subject matter in his own community for articles salable to newspapers and in some cases to business journals and magazines.

Mr. Dickson lists over 2,000 topics—ranging from agriculture to mysticism, from history to forestry—which carry general appeal. Most of them offer fine human interest possibilities.

The list is preceded by "Putting Across an Idea," a clearcut discussion of feature articles and the devices to make them interesting to readers.

THE NAKED TRUTH AND PERSONAL VISION, by Bartlett H. Hayes, Jr. Addison Gallery of American Art. 110 pages. \$3.75.

While this book deals primarily with drawing, painting, and sculpture, its theme is applicable equally to writing; namely, that the artist does not imitate—he invents. "Literature (poetry, or

prose)," Mr. Hayes emphasizes, "is the result of artistic shaping of ideas and emotions."

Any serious writer will find enlightenment and stimulation not only in the many reproductions of art but in the author's penetrating analyses.

STANFORD SHORT STORIES 1955, edited by Wallace Stegner and Richard Scowcroft. Stanford University Press. 176 pages. \$3.50.

The Creative Writing Center of Stanford University has an outstanding record in production of fiction of distinguished quality. Its latest annual anthology contains ten stories—selected by vote of the students and the opinion of the editors—that represent high achievement.

There is also, as usual, an illuminating appendix in which the writers explain the source and development of their stories.

BACON'S PUBLICITY HANDBOOK 1956. Bacon's Clipping Bureau. 128 pages. \$2.

BACON'S PUBLICITY CHECKER 1956. Bacon Clipping Bureau. 256 pages. \$15.

Bacon's Publicity Checker has been published annually for 24 years. The new edition lists and classifies 3,210 business and professional publications, all coded according to the types of publicity material they use.

This year *Bacon's Publicity Handbook* has been added—a manual showing how to lay out publicity campaigns and how to make publicity acceptable to editors. The 14 basic types of publicity are outlined, with examples of each. A sound, useful handbook.

THE BEST SCIENCE FICTION STORIES AND NOVELS: 1955, edited by T. E. Dikty. Frederick Fell, Inc. 544 pages. \$4.50.

An authority on science fiction has selected 18 short stories and two brief novels as representing the cream of science fiction published in the year. He affixes an introduction analyzing the trends in this field of writing, pointing out that it is now represented extensively in general magazines as well as in publications devoted to the genre. In 1954, the latest year for which complete figures are available, 268 books of science fiction were also published, mostly novels.

Discontinued Markets

Bluebook
Illiterati
Quarto
Wildfire Magazine
World Youth

FREE! FREE! FREE! Analysis of a **THIS WEEK** SHORT-SHORT by Robert Oberfirst

THIS WEEK with a circulation of about 10,000,000 publishes the best short-shorts obtainable and pays the highest rates. This booklet shows what makes a **This Week** short-short tick. Stewart Beach, Fiction Editor of **THIS WEEK**, writes me regarding this booklet: "I read with a great deal of interest your analysis of a **This Week** short-short and I thought it was just right. I felt it was something of a classic . . ." It will be mailed free to all writers seriously interested in writing short-short fiction.

ROBERT OBERFIRST, Literary Agent, P. O. Box 539, Ocean City, New Jersey

ADEAS

ADEAS offers you an inexpensive opportunity to advertise your miscellaneous wants and wares. Rate: 9c a word, first insertion; 8c a word, subsequent insertions of the same copy; no agency commission allowed. Checking copy 10c extra. Copy and remittance must reach us by the 28th of the second month preceding insertion. Critics, courses, agents, typists, may use display advertising only. **AUTHOR & JOURNALIST**, 1313 National Bank of Topeka Bldg., Topeka, Kans.

BOOKS, MAGAZINES, NEWSPAPERS

"LIGHTER SIDE" cartoon book, \$2.00. Artist's sale. Alvin Bloodworth, 195 S. Euclid, Upland, Calif.

RHYTHM IN WRITING. Poe introduced ratiocination with his detective tales, but it is also important in any fiction. \$1.00. R. N. Risser, 36 W. Bayaud Ave., Denver, Colo.

WANT TO WRITE cartoon gags? Charles Dennis's book on gag-writing is the finest ever published on the subject. \$2.95. Complete satisfaction guaranteed. Earle Tempel, Box 430, Van Buren, Ark.

TEN SURE-FIRE STEPS to an Editor's Cheque. Postpaid \$1.00. Ross F. Kavaner, 924 14th Ave. West, Calgary, Alberta, Canada.

GET DAYS of the week absolutely accurate for any date 46 B. C.-9999 A. D. with my CALENDAR. Fun, too! Just 50c. Carl E. Walker, Tusculum, Tennessee.

INDIA PALME'S "Nelly" \$1.00. Caxton Press, Cincinnati 11, Ohio.

FOOL-PROOF HANDBOOK of English. Every writing problem explained and illustrated. \$1.00. Marjorie Davidson, Laceyville, Penna.

I COLLECT \$500.00 MONTHLY from a book I wrote and sell myself. Anybody can do it! It's easy! I'll show you how. Send \$1.00 today for my folio, "\$500.00 A Month"—then you'll know, too. Alden Smith, 2708-U Ladera, San Bernardino, Calif.

DOLLARS FOR FILLERS, 10c; Winning Tips, 10c. Pattillo Agency, Clanton, Alabama.

A WAY OF WRITING—TO SUCCESS, Booklet—explains how, \$1.00. Helen D. Schultz, 23 Vintage Ave., Winston-Salem, N. C.

MARKETS

INFORMATION GUIDE for cartoonists and gagwriters. Full of new cartoon markets, tips, hints, cartoon and gagwriting lessons and cartoon news. Send 10c for trial copy. Information Guide, 2776 California Court, Lincoln, Nebr.

MARKET LISTS! Back numbers of **AUTHOR & JOURNALIST** listing various types of markets for manuscripts are available, as long as they last, at 25c each postpaid. October, 1954 (Little Magazines). May, 1955 (Comic Books). June, 1955 (Travel Markets, Farm Publications). August, 1955 (Greeting Card Verse, Plays, Syndicates). September, 1955 (Specialized Magazines). October, 1955 (Religious Magazines, Company Publications). November, 1955 (Book Publishers). December, 1955 (Business Publications—Trade Journals). January, 1956 (Handy Market List). February, 1956 (Juvenile Magazines). Send 25c each (coin or stamps) to **AUTHOR & JOURNALIST**, 1313 National Bank of Topeka Bldg., Topeka, Kansas.

SERVICES

ABC SHORTHAND IN ONE WEEK \$2.00. Returnable. Zimmon, 215 A West 91, New York 24, N. Y.

PHOTOGRAPHS OF NEW ORLEANS and VICINITY for writers. DiMarco Photo Service, 5424 St. Claude Ave., New Orleans 17, La.

SPECIAL DURING MARCH only! Fabulous SCB Character Builder Kit enabling you to create thousands realistic characters available at half price. Send only \$1 for complete \$2 Kit and FREE Calendar Reckoner. Free information available. Blois, 3159 East 28th, Vancouver, B. C., Canada.

MARCH, 1956

BE SURE OF GETTING AUTHOR & JOURNALIST EVERY MONTH

Articles by top-name authors
A different market list in every issue
Subscribe Now and Save Money!

AUTHOR & JOURNALIST
1313 Natl. Bank of Topeka Bldg.
Topeka, Kansas

I enclose remittance for my subscription:

\$3 for 2 years (saving me \$3 over single copy cost)

\$2 for 1 year (saving me \$1 over single copy cost)

50c additional per year outside U.S.A.
(Single copies 25c each)

Name _____

Street _____

City & State _____

EARN MONEY WRITING Features and Fillers. Send for particulars. Ralph Underhill, Beebe, Arkansas.

YOUR STORIES adapted for television. See Will Lozier's ad, Page 22.

PHOTOGRAPHS FOR WRITERS. Reasonable. Paul's Photos, 3702 Lakewood Ave., Chicago 13.

WANT TO WRITE PROFESSIONALLY and thereby sell as quickly as possible? Find answer my ad, this magazine, page 20. NATALIE NEWELL, Ghostwriter.

PERSONALS

DISCOURAGED? What do you have that others haven't? Find out about the real you. Psycho-Intelligence Test—\$1 refundable. Blois, 3159 East 28th, Vancouver, Canada.

CHARACTER NAMES! Stop using shopworn names for your characters. Send for over 600 DYNAMIC male and female first names. 50c. Raymond Flory, Department B, 538 West Grove Street, Mishawaka, Indiana.



SOCIAL Correspondence Club



EXPERIENCE the thrill of romance thru this select club! Introductions-by-letter. This club is conducted on a high plane to help lonely, refined, marriageable men and women find compatible friends. Discreet, confidential service... Vast nationwide membership. Est. 1922... Sealed particulars FREE. EVAN MOORE, Box 988, Jacksonville, Florida

Our Contracts
GUARANTEE
NATIONAL
ADVERTISING
on
Every Book!

VANTAGE POINTS

Published by
Vantage Press, Inc., 120 W. 31 St., New York 1
America's Number One Co-operative Publisher
In Calif.: Equitable Building, Hollywood 28
In Washington, D. C.: 1010 Vermont Ave., N. W.

Coming to
New York?
Drop in
for a chat
about your
book.

Vol. 3, No. 2

March, 1956

Catholic Priest Wins Vantage's "Best Book Award" for Timely Study About Communist Tyranny Abroad

"Reader's Digest" Plug Tops Publicity Campaign on "Good Manners Pay Off"

In its December issue, the *Reader's Digest* (Circulation: 14 million) carried a publicity story originally placed with the United Press. The item concerned the sale of a *Vantage* book, *Good Manners Pay Off*, to the Moscow Central Library on the eve of the Geneva Convention. The story, telephoned to the United Press by the *Vantage* Publicity Department, appeared in U. P. papers from coast to coast, served as material for a feature story and editorial in the New York *World-Telegram & Sun*, was carried on an NBC-TV news program, and eventually ended up in the *Reader's Digest*.

The price of this tremendous publicity campaign? One phone call—coupled with creative imagination on the part of the *Vantage* publicity staff. If you'd like these seasoned publicity people to work on your book, fill out and mail the coupon below.

Autograph Party Launches "Pedigree of a Nitwit"



A highly successful autograph party at Rucker-Rosenstock in Petersburg, Va., gave the amusing *Pedigree of a Nitwit* by Marguerite S. Almi an impressive sales start. Coupled with newspaper advertising, radio-TV appearances for the author in Washington, D. C., and good reviews in the press, the book appears headed for a period of fine sales activity.

"Nikki" is Another First-Edition Sellout!

A first novel by Kevin Macfarlane, *Nikki*, has completely sold out its first edition in just seven months from its official release. Written by a Southern author who had spent four years soldiering in Europe during World War II, the book is a penetrating psychological novel that won high praise from readers, dealers and critics.

"Dozen Captains" Selected for Boston Schools

Already chosen as approved reading material in the New York City and Chicago public schools, *A Dozen Captains of American Industry*, by Prof. Walter W. Jennings, has just received similar acceptance in Boston. To win such approval and subsequent sales, the *Vantage* Sales Department established special contacts for the submission of all qualified *Vantage* books. School purchases of books are often extremely large and generally continue on a single title for at least three years.

If yours is a "school" book, be sure it is placed in the hands of a publisher like *Vantage Press* that performs a thorough marketing job for its authors. To learn more about this service, fill in and mail the coupon below.



Father Ludvik Nemecek, a refugee from Communist dominated Czechoslovakia and currently a resident of Pittsburgh, has won the 1955 *Vantage Press* "BEST BOOK AWARD" of \$500 for his factual report of anti-church activity behind the Iron Curtain, *Church and State in Czechoslovakia*.

Granted the imprimatur by Francis Cardinal Spellman, Father Nemecek's book has received the highest praise from the religious as well as the secular press. Writing in *The Pilot*, Dr. Paul T. Heffron, Chairman of the Department of History and Government at Boston College, declared: "It is an important contribution to the literature in this field... a thoughtful reminder of the sufferings of our Christian brothers beyond the boundaries of freedom." Similar laudatory reviews have appeared in *Social Justice Review*, *Mary*, *The Pilot*, *The Canadian Messenger of the Sacred Heart*, *The Sign*, *The Catholic World*, *The Catholic Home Journal*, *The Catholic Review*, *Denver Register*, and dozens of other periodicals.

A leading authority on his subject, Father Nemecek was educated at universities in Prague and Vienna, as well as at the Pontifical Institutes in Rome and Naples, at the Catholic University in Washington, D. C., and the University of Pittsburgh.

If you would like to know how *Vantage Press* can publish, promote and distribute your book, mail the coupon below for our free 24-page booklet.

Looking for a Publisher? Mail this coupon!



FREE!

Vantage Press, Inc., Dept. BB,
120 W. 31 St., New York 1, N. Y.

(In Calif.: 6253 Hollywood Blvd., Hollywood 28)
(In Wash., D.C.: 1010 Vermont Ave., N.W.)

Please send me your FREE 24-page illustrated booklet on your co-operative publishing plan.

Name _____

Address _____

Type of Book _____
(fiction, non-fiction, poetry, etc.)

Number of Words (Approx.) _____